The
Kinematograph & Lantern Weekly.

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Optical Science, Kinematography & Photographic Art

In connection with the Exhibition of the above to be held at the **CRYSTAL PALACE, commencing JULY 17th next,** the **ADVISORY COMMITTEE** which will elect the **COMMITTEE of ADJUDICATION,** is now being formed.

Gentlemen desirous of joining same, should address—

Brown & Bernard, Ltd., Westinghouse Buildings, Norfolk St., Strand, W.C.

Telephone 1801 Gerrard

Films on Approval.

Probably no custom of the film trade has been so often attacked as that of sending films "on approval," and yet, despite the fact that not a maker has a word in its favour, the practice survives, even if not on quite the same scale as previously. One or two of the biggest makers have ceased sending approval copies out in London, appointing, instead, a certain day of the week, on which all their new films may be seen at their own headquarters, but, generally speaking, the old custom, with all its obvious drawbacks, obtains still. That it is an imperfect system and one that frequently inflicts some hardship on the manufacturers, is admitted even by buyers, who would, of course, be perfectly willing to agree to any other scheme that might be suggested if it were practicable, that is to say, allowed them to see the new films in sufficient time to obtain copies by the same day as their competitors. Cannot such a scheme be evolved?

One of the leading manufacturers, who has suffered pretty severely from "appro," put the matter to us this week as follows:—

"At present the majority of English business is done in this way. A manufacturer prints some 20 or 30 prints of a subject and sends them out, on approbation, to a selected list of customers, who keep or return them as they think fit. It is necessary to send out a large number of prints, because unless each buyer receives the film at the same time as his competitor, he will not take it at all. This means risking damage to all these thirty prints—a very serious risk indeed, for even the most careful firms may have an accident and a number of films be returned scratched throughout. As a rule, the damage is repudiated, probably because the operator is afraid of getting into trouble and all these films are thrown on one's hands, the only means of getting rid of them being to make a reduction of something like 25 per cent on the cost price."

This gentleman's suggestion was that the only means by which the manufacturers could guard against damage to the film and yet still allow the buyers the privilege of inspecting the subjects before publication, would be that one sample copy should be sent round to all the buyers in turn a week or two ahead of the actual day of issue, and orders given, which could then all be supplied by that day. With the co-operation of exhibitors it would, doubtless, be possible to arrange for films to be sent round from buyer to buyer, so saving a little more time and money.

Such a scheme would, in our opinion, meet most of the objections to the present custom and is particularly applicable to the provinces, while by the general institution of a regular weekly time for the exhibition of films, after the style of Messrs. Pathé and Gaumont, "appro" might be abolished altogether as far as London is concerned. We give the suggestion in the hope that it will elicit further expressions of opinion from both makers and buyers, and possibly lead to the final solution of a difficulty which has troubled the trade for many years.

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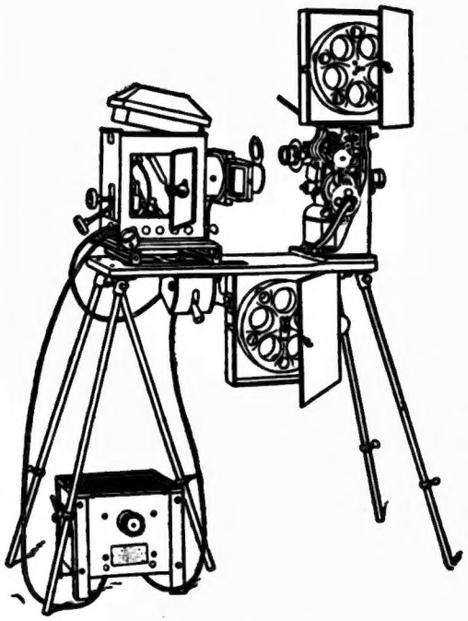

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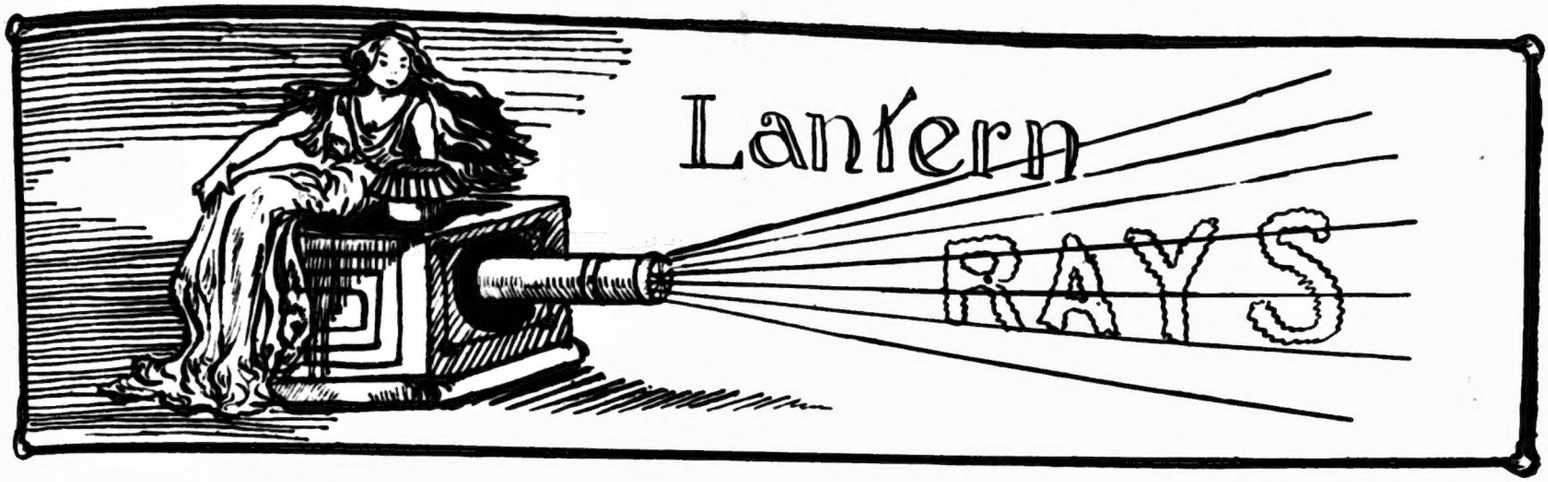

It is pleasing to receive the testimony of Messrs. Arthur N. Morris, of Cardiff, as to the success of the optical lantern with modern audiences when presented in a scientific, systematic and natural manner. Messrs. Morris & Co. recognise that present-day mackerel require something larger by way of bait than the proverbial sprat; they therefore cater for their patrons on a liberal basis, and have no cause to bemoan the result.

Messrs. Morris & Co. possess a stock of slides, of the most artistic kind, unequalled in the Principality They have a complete range of the excellent productions of Mr. Graystone Bird (of Bath), whose work bears favourable comparison with any modern lantern pictures. Not only do they command a very exhaustive list of slides, but they themselves prepare special pictures of most artistic finish to illustrate any lecture, song or service where their assistance is secured.

Nor do their preparations cease at the production of the slides. This energetic firm commands the services of a select ladies' choir and highly qualified solo vocalists to render the musical portions of the entertainments they arrange; they specially write interesting lectures on any subject desired, have music composed expressly for important occasions, and possess a completely appointed studio with a well-stocked wardrobe in which to pose and photograph life models with special "properties" and effects.

Before me is a copy of the opening song and chorus written by Mr. Arthur Mee and composed by Mr. A. C. Pembery to introduce Messrs. Morris & Co.'s "Silver Star" Choral Lectures. It is a very spirited composition, fully orchestrated, and serves to introduce a dozen beautifully printed pictorial slides. It is a potent evidence of the enterprise and care with which the lectures are presented. In every department similar control is evinced; the literature of the firm, even to their postcards, are excellent examples of artistic letterpress and lithography—novel in design, well produced and certain to command attention. It is perfectly certain that much serious thought has been given to detail in every direction, and with lantern work this is as it should be.

Now, what is the practical result of this meritorious attempt to revive the optical lantern under surroundings and conditions calculated to appeal to a present-day clientèle? From every part of South Wales come flattering testimonials, frequent allusions to "crowded houses" and almost invariable requests for another visit. The lecture "Men and Women Who Have Followed the Gleam" has been extremely successful. "With the Point of a Diamond" and "Quo Vadis" are also in great demand.

Mr. Morris himself says: "We are convinced that entertainments consisting of picture, song and story can hold their own with any audience if placed before them in a genuinely attractive manner. It is the 'borrowed plumes' of other people worked in a miserably amateurish manner which has brought the old school of lantern exhibitions into disrepute."

I have asked Mr. Morris to favour me with his views on possible improvements in the optical lantern, speaking from his many years' experience as a practical operator and lecturer.

My friend Mr. James Humphries, whose efforts in connection with the Finsbury Park Photographic Society will be remembered, is now located at Morningside, Edinburgh, and writes me anent the optical lantern as follows:—

"There is, in the North at any rate, every sign of a revival of public interest in the lecture-lantern. The appetite for songs with pictorial illustration is keen, and recently a complete recitation of Scott's 'Marmion' was given in Glasgow, and over 60 slides projected to embellish suitable passages. The success warranted a second presentation, and other poems of the bard are to be similarly rendered shortly. If an audience will sit out and applaud an illustrated recitation for nearly two hours, it is surely probable that an entire evening of song slides will not be found amiss."

"It would, I think, be a successful experiment to vary an orchestral concert by illustrating some of the music in a like manner. Mendelssohn's symphonies would lend themselves admirably to this purpose. I can imagine nothing more truly enjoyable than listening to such music really well executed by a competent orchestra while the eye could feast itself on a series of artistic slide-pictures. 'Cinematinees' with full orchestras are not unknown in London—the continuity of animated photographs might well be relieved by such an innovation."

"By the way," adds Mr. Humphries, "at Hawick recently an entire evening was successfully devoted to 'Tales of the Victoria Cross,' the lecturer describing the heroic deeds which gained the coveted distinction, the same being illustrated by slides reproduced from Mr. H. Payne's original pictures and more recent drawings by Caton-Woodville. One or two patriotic songs were included in the programme, which gave complete satisfaction."

"There are infinite possibilities in connection with this

A TRIP ON WILBUR WRIGHT'S AEROPLANE

In the presence of the King of Italy.

By special and exclusive arrangements made with Mr. Wilbur Wright during his recent visit to Rome, we were permitted to take the FIRST Animated Photographs in the History of Aviation from an Aeroplane in full flight. A complete panorama was secured from the time the Machine left the starting to the moment when it again touched the ground, thus convincingly illustrating what things look like when viewed from a Flying Machine in motion.

Close and unique pictures have also been obtained of the Aeroplane as seen in flight and at rest, together with splendid photographs of the King of Italy, the Minister of War, the United States Ambassador, and other dignitaries who were interested spectators.

No. 3481. Code "Ascent." Length 505 feet. Price £12 12 6 net.

NOTE:—Owing to heavy royalties payable to Mr. Wilbur Wright, the above film is supplied at 6d. per foot net.

March of the City Territorials, May 15th.

Photographed from the Mansion House by courteous permission of the Rt. Hon. the Lord Mayor.

The March past of the organised column of all arms—Horse, Foot and Artillery—in which nearly 9,000 Officers and men participated. A military event of rare occurence in the City of London. Immense crowds of cheering spectators are depicted in front of the Mansion House, Bank of England, Royal Exchange, etc. Owing to the exceptional position occupied by the camera—immediately behind the Lord Mayor—the audience practically "take the salute" from all arms—a most enthusiastic effect.

A BRILLIANT AND INSPIRING SPECTACLE.

No. 2377. Code "Martial." Length 300 feet. Price £5 0 0 net.

THE BABY'S FLIGHT, May 14th.

Col. Capper's ascent in the new British Dirigible Balloon at Aldershot in the presence of T.R.H. the Prince and Princess of Wales.

No. 2378. Code "Float." Length 165 feet. Price £2 15 0 net.

The Deserter.

A sensational drama dealing with the capture of a band of smugglers, their release by a soldier placed on guard who turns traitor to his country for love of the chief robber's daughter, her unfaithfulness when success crowns her cunning plot, and finally the unhappy man's leap to death to save dishonour—all these incidents are set with extreme masterly care amid picturesque forest and rugged mountain scenery of Northern France, and form a subject of great attractive power.

No. 4118. Code "Forsake." Length 715 feet. (Tinted). Price £12 18 8 net.

The Wizard's Walking Stick.

Comic Magic and Mystery of the first order.

No. 2374. Code "Staff." Length 410 feet. (Tinted). Price £7 8 1 net.

LOVE'S TRAGEDY (Art Film).

A thrilling picture-story of the days of Napoleon. Realistic and pathetic battle-field scene.

Calculated to enthral any audience.

No. 4121. Code "Nun." Length 550 feet. (Tinted). Price £9 18 8 net.

Over the ROCKIES on a C.P.R. FREIGHT TRAIN.

A wonderful winter journey, photographed from the roof of the rear van, presenting views of the most grand and impressive nature.

No. 2365. Code "Freight." Length 285 feet. (Tinted). Price £5 2 11 net.

Modern Burglary.

Intensely Humorous.

No. 4122. Code "Crib." Length 420 feet. (300 feet tinted). Price £7 8 4 net.

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department of optics; it only needs one or two men of influence to energetically take it up. If any of your readers require any information or assistance in this part of the world, I shall be only too happy to help the movement in any way I can." Thank you, Mr. Humphries!

Mr. J. F. Bull, of Great Queen Street, has been favouring me with a few points as to "scenic backgrounds" and screens, both items of importance to the optical lantern outfit.

"As a practical artist for studio work," he says, "I think many slide makers are mistaken in posing their life models in front of ordinary scenery executed in various colours. Your own experience will doubtless tell you that a really satisfactory result cannot be obtained by these means.

"No matter what background is wanted, whether a sylvan glade, a seascape, a rich interior, a street scene, or a crofter's kitchen, to get a good result let it be painted in neutral tints on a flat background, thoroughly stretched, and not submitted to the gaze of the camera until it is absolutely dry.

"Take care not to dress your models in unsuitable colors, the first frocks of the period which come to hand at a theatrical costumiers may be quite unsuitable for photographic work—iet the tints be sober, but be very careful to secure graceful drapings and natural pose; then take your pictures, develop slowly and carefully and when properly fixed, have your slides colored by hand, allowing an artist of genius to finish them to his own satisfaction when given absolute *carte blanche!*

"This simple method will be found to give the best results even in these days of iso-chromiate discovery. I fear one or two of your previous correspondens have overdone the cost. I cannot see why really excellent original slides to illustrate a new song for instance, cannot be produced at from £3 to £4 each—I am speaking of the originals, or proof copies! Now few songs need more than eight slides so £30 ought to provide a full set and if at this figure a slide dealer cannot make a good thing of song slides the present state of the market is very discouraging.

"As to screens," continued Mr. Bull, "most of these are now required opaque: so long as they remain as originally fixed this is easy, but when the company running the show goes on tour that screen needs transportation, and whether it rolls up or folds up or do what you may with it, when erected it is bound to show signs of wear.

"It has been suggested to me that a screen composed of sections, somewhat like a firework set piece, each being of a size suitable for depositing in a guard's van on the railway would meet the difficulty. To get a 24 ft. picture this would entail 24 sections, each 6 ft. by 4 ft. The intersection could possibly be prevented from showing during use, but I fear the thing would prove unwieldly in transit. You see if each frame was only 2 inches thick the entire screen when packed would measure 4 ft. by 4 ft. by 6 ft. I picture the guard's expression when introduced to it!

"The bamboo frame and sheet device generally in vogue is scarcely satisfactory; it is often easy enough to fix them up on the floor, but when it comes to rendering them vertical that is another matter. To get a really unsagged screen over 20 feet square is still a matter of considerable difficulty for the showman. I am giving my attention to this requirement and hope before next autumn to publish the result of my experiments. A baggy screen spoils any picture, so this s a vital desideratim."

"CONDENSER."

ANNOUNCEMENT

Our Representative will arrive in Europe about June 20 to appoint Agents to represent us in the Principal Film Centres throughout the Continent.

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—— **And should be worth a mint of money to you.**

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Weekly Notes.

BY "STROLLER."

I HAVE heard a rumour of great doings and achievements in the laboratories and research section of the Gaumont Works in Paris. Few people are aware of the extensive nature of the researches; for years they have been patiently and laborously experimenting on various matters of vital interest to the trade. They have a staff of experts, whose time is given exclusively to investigation in optical, mechanical and photographic matters. Most of the important trade innovations and departures have been produced and developed in this manner. To speak of only one, the Singing Picture—for many years M. Gaumont and his assistants toiled at many methods of ensuring synchronism; they discarded all but those which gave its results automatically, positively and reliably, by means of sure electrical control. In connection with this fascinating side of this wonderful industry, the latest developments have, I understand, taken place in the Gaumont factories.

* * *

I hope to be able to give further details at an early date, and there is no doubt that a most valuable and long sort solution has been found for the only problem which stood in the way of the further and almost universal extension of the talking picture idea, and from the results already shown to my correspondents, and information to hand, I have no hesitation in prophesying that once the nature of the new departure is understood, it will cause a practical revolution in the trade, and that the fortunate possessors of the Gaumont Chronophone apparatus will find themselves in a singularly favoured position before many months.

* * *

I WAS highly amused at the auction bidding of two trade rivals (but great friends) for the exclusive rights for the Vitagraph Napoleon when they saw it run through for the first time. The film is certainly worthy of "exclusion," as one friend put it, but it would have been lamentable to deprive other houses of such a splendid production.

* * *

I SEE that this excellent subject enjoys the place of honour in the programme at the Alhambra. Mr. Jury is no bad Judge—as well as Jury.

* * *

LAST week I alluded to the skating rink as a possible rival to the picture theatre. It is pointed out to me that it might turn out a fruitful field for business to the film maker and hirer if properly cultivated. In many of the provincial rinks it has already been found that patrons do not care for two hours or more skating straight off, and living picture interludes of a quarter of an hour's duration are proving immensely popular. If the boom in skating is to be as big as some would have us believe, here is a chance for enterprising methods to ensure that a boom in pictures is coincident with it.

* * *

OUR correspondent at Liverpool sends me an article on "The Slaves of Liverpool," and suggests that there is material for a film subject if only a manufacturer had the moral strength to issue it, which would astound England. Continental cities and some of the States have the reputation for unenviable wickedness, but I learn that one instance alone of the degrading and terrible evil that exists in Liverpool is enough to make one's hair turn grey.

* * *

MUCH of the crime is perpetrated in the Chinese quarter, and when it is known that there are as many as sixty Chinese laundries and many other establishments controlled by Chinamen, and that many of them are stated to be opium hells and dens of the worst type, it will be understood that investigation is sorely needed, but I cannot see how the kinematograph is to assist in reducing the evil. Naturally no proprietor would allow the camera in his establishment, and judging by what I learn no showman would feel safe in exhibiting the pictures if they could be taken, so that I am afraid this subject will have to be lost, but should a manufacturer wish to learn more he should write to the Editor of the "Liverpool Magazine," who informs me that in his current number is an article giving graphic details of the "yellow blight." A copy will be forwarded to anyone on receipt of two stamps. His address is 146, Dale Street, Liverpool.

* * *

OUR sprightly friend Tootsie (who, by-the-by, must have a recipe for perpetual juvenality) speaks in strong terms in "Ally Sloper" of the various electric theatres and kinematograph shows she has visited at Brighton. Referring to the Electric Theatre in the Western Road she says: "I may tell you *entre nous* that this show is being run by a well-known London journalist, and I am furthermore able to add that it is prospering exceedingly." People in the trade are asking who the journalist is!

* * *

YET one more withdrawal from the Convention. I learn that Messrs. Cricks & Martin have joined those who have left the committee. They do not intend by so doing to cut prices or gain any advantage over their competitors, but they feel that there is nothing left in the Convention to make it worth their while to continue as members.

* * *

John Bull is generally plain spoken and I entirely agree with the following from last week's issue:—"A correspondent protests against the proposed legislation to regulate cinematograph exhibitions. He says, too many people are "on the pounce to interfere with the pleasures of the people." The objection to these shows appears to be partly Sabbatarian, but the excuse is: danger. Razors, however, and smoking are also dangerous. Razors are used for murder and suicide; smoking leads to fires. Considering how succesful these entertainments are all over the Continent, they might surely be given a change over here."

* * *

"New Film" writes me from the Fair Wishau, N.B. regarding the extract from a Sunday paper we inserted last week about Hustling in Australia he says:—"I think your Australian News correspondent (about West's operator) the biggest liar unhung. None but a Sunday paper would dare to take us back to the age of suppostition and imposition—awa wi ye—he's blitherin."

* * *

OUR indignant friend need have no fear about our Australian notes for the future. We have arranged with one of the leading Australian correspondents to supply a fortnightly letter on trade matters which will be of peculiar interest with the developments which are taking place in our leading colony. We have also arranged for a similar article from Germany.

* * *

I WAS very much afraid from news which I received at the end of last week that Mr. Cricks, the head of the firm at Mitcham, would be away from us for some considerable period. Rumour had it that he had fallen a victim to the popular (?) appendicitis. I am glad to learn, as we go to press, that this rumour is contradicted and that Mr. Cricks is on the right road to recovery, having just escaped the dread disease.

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Technical Notes and Advice.

We have obtained the services of a leading expert to deal with difficulties which readers may need advice upon. Queries should be addressed "Expert," Kinematograph Weekly Office.

List of Trade Firms.

J. BOVINGTON (Earl's Court).—The list was published in our special number of September 19th, 1907, and copies can be obtained for 3d. from our publishing offices at Tottenham Street. The one you speak of is the same list in another form and is full of errors.

Camera for Lantern Slides.

T. RAYNHAM (Muswell Hill).—I use a Junior Sanderson (Houghton and Co,), but there are very many equally excellent cameras which can be depended upon. As you say the work is interesting, and when you can combine the remunerative use of the slides you would do wisely to cultivate it.

Kaleidoscope Used with Lantern.

F. MOORE (London, W.).—Certainly the kaleidoscope can be used in conjunction with the lantern, and has been for many years past. It may be obtained commercially adapted for use with the lantern. Two mirrors are used, and when adapted to the lantern should assume the position of a capital V. The necessary adjustment of the light will be somewhat difficult until one becomes acquainted with the requirements, but experiment will soon ascertain the correct position so as to obtain good illumination on all the segments.

Shortage.

T. BURTON (Colchester).—If what you say can be proved, then by all means proceed against the company, but remember we are all liable to mistakes and this particular item is too glaring to be anything but a mistake. Shortage in length is not nearly so universal as before the advent of the measurer, and no creditable firm would persistently rob you in the manner stated.

Novel Shut-off.

J. A. W. (STREATHAM).—The Wrench Co., 50, Gray's Inn Road, would give you a price for making the apparatus, or you might try Ernest Moy, Ltd., of Greenland Place, Camden Town, or Mr. Rigby, of Hatton Garden. The model you send us is novel and apparently serviceable, but it is very roughly finished and we could not give it a thorough practical test. A word of advice—do not have too many made up at first; developments and improvements are sure to come along. We think you were wise to fully protect it.

Oxygen Generator.

A CONSTANT READER.—The generator will answer your purpose, a mixed jet will give a better light than a blow through. There are no restrictions. We are making an exception in your case in replying, as you gave neither name nor address, and only sign your letter with the nom de plume given above.

Registration of Effect Slides.

E. D. MANN (Commercial Road).—An article on this subject has been standing in type for some time and will be inserted as soon as space permits. You will find all your troubles explained therein. Your plan will never do, for you ignore the registration of the lanterns themselves as a commencement.

Slides for Intervals between Film Subjects.

H. M., L. and C. F.—Almost any kind of slide will suit for the purpose. It seems strange that the chromotrope slide is not in more general use for this. Slides of statuary with the background blocked out present an excellent effect on the screen, and we would recommend this, as we feel satisfied that it will suit admirably.

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The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

A Removal and an Arrival.

Rue Taitbout gains an inhabitant—and loses one. For a new Company (Simia, Ltd.) are completing installations at No. 37, and the famous Eclair Co., whose birth and present headquarters are in the same street, are taking Pathé's place at 8, Rue St. Augustin. The Hippodrome also wins one point, in its variety turns, as it is the place of meeting of the "Posters" for their strike speeches and propaganda—a strike which may scatter or lose this "copy," and prevent its ever being read in London. This would not mean the irreparable loss of a historical page, for history is slumbering now in Paris in the kinematograph field.

The Renters

seem less inclined than ever to slumber, and their last meeting has demonstrated the desire to solve the problems of immediate and future trading, including the adoption of a minimum renting schedule. Every renter feels it reasonable and necessary. A harmonious understanding still seems to exist when examining the eventual value of these minimum prices. The large majority agree to the renting prices of:—

20 cs. per metre for the 1st week.
15 " " 2nd "
10 " " 3rd "
10 " " 4th "
8 cs. per metre per week for the rest of the time, with the understanding never to lower this "minimum minimorum."

The adoption of these prices seems to be indefinitely postponed, and the renters consulted about their position admit the same is without issue. Some reasons given me as explanatory of the case are of a mere personal nature—others are more acceptable and of a more general character, among which are that uniform measures are hardly suitable to the various categories of renters, who are either merely renters, or renters' exhibitors, or sub-renters. They also fear that the decisions adopted will not only run the risk of being violated by members of the Syndicate, but of being refused the adhesion of the manufacturers-renters—a last category which is not represented in the Syndicate. The main element of this class is the so-called "comptoir Ciné-Location," organised by M. Gaumont at the Gaumont works, for the renting of exclusive makes handled by the house, viz.: Gaumont, Eclipse Radios, Urban. No doubt the action of this latter class of renters will be decisive in the renters' action, which should very determinedly adopt the proper measures for salvation.

Near a Settlement.

We take it as a fair "presage" that the above tariff has received the platonic agreement of the renters at the last meeting of their Syndicate. They have decided to pay no discount to the showmen or operators, but eventually reserve 10 per cent. to middlemen for acknowledgment of new contracts. They have adopted what may unfortunately turn out of the Syndicate the renters-manufacturers, as it tends to the interdiction for the adherents of the Syndicate to rent exclusively the films of any manufacturer, directly or indirectly. They apply to the manufacturers requesting their films to be sold only to members of the Syndicate. They finally agree to the protective policy of exchanging the list of patrons who do not pay their bills; but a prominent renter confessed with disgust that this policy, instead of isolating the defective or undesirable showman, brings him new offers and inducements from adherents to the Syndicate who are favoured with his name—as if undesirable clients were still anxiously looked for.

"Copyright."

We have previously reported the energetic action of the Societe des Gens de Lettres and the Societe des Auteurs de la Rue Chaptal for securing the rights of authorship, which rights are admitted generally to consist of two parts: one for the mere reproduction of the subject, paid by the maker, the other for the use of same in the theatres, and paid by the showmen. This latter step seemed difficult, and yet was "passed" successfully by the powerful organisation of the Rue Chaptal. Now the first step, which had been so triumphantly made and consecrated by legal decisions, seems to have been followed this week by a backward step, which was not generally expected. The Court of Appeals was called to decide if the author of a well-known play, "Boubouroche," was entitled to a royalty on the film cleverly made and named by M. Pathe, "Your Wife Betrays Us!" Our readers may therefore imagine the subject, which very often develops between three classical "personages" of the French theatre. The Court of Appeals was probably struck, as well as most foreigners are in their experience of the French stage, by the "banality" of the situation which tempted so many writers, and they did not confirm the rights granted on the film by the first Courts to the delightful author of "Boubouroche."

We have talked it over with the promoters of the campaign in favour of the authors, and they have denied this judgment, the importance of which could be feared for their cause in the future. "Same as a swallow does not make or determine the spring," this judgment will only *faire jurisprudence* as we say in French.

A New Syndicate.

The S.A.C.F. was announced to me as the latest child in the kinematographic world, and a powerful child will be well able to obviate any violation of the rights the authors mean to protect. The Authors' Co.'s mentioned above mainly, and will, in Cinema, exclusively collect the royalties paid, but the Syndicate in formation, or the Syndicate of the Kinematograph Authors will protect all works made or adapted to the kinematograph. The letter "F," which we neglected to translate, means that this Syndicate is now recruited from the "French Authors," but the promoters are of world-fame celebrity for their works, and their authority will, no doubt, prove effective and useful to all, even to foreign authors, whose works are read and possibly used in France. So much is read now in France of the works of H. G. Wells, Kipling, etc. The Syndicate promoted by MM. Marc Mario, Dumoulin, Henri Germain, etc., has the merit of offering protection to all irrespective of present celebrity or origin, and we still consider our duty to communicate any questions or adhesions to their headquarters in Paris, 38, Rue du Mont Thabor.

ON THURSDAY NEXT, MAY 27, at 3 o'clock p.m.,
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Driven by want, a working man, disregarding his wife's prayers, goes on a poaching expedition to obtain food for his dependents, and in the woods soon knocks over a hare. He is pursued by a policeman who, while trying to grasp him, falls and is wounded by his own gun going off. The poacher is naturally accused of causing the injury, but is cleared by an old woman who has seen the accident.

Length 630 feet. **Price £10 10 0 nett.**

See Detailed Description in "New Films and Their Makers."

The Patent Glue

A REALLY COMIC COMIC.

Bobby, the mischievous boy, finds a bottle of patent glue in his father's study, commandeers it, and, assisted by a friend as high spirited as himself, applies it to all manner of articles, to the intense discomfiture of various persons, who find their teacups glued to their lips, their persons firmly stuck to chair, or table, etc., etc.

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Although the ground is covered with snow and it is bitterly cold, the unfortunate householder who is the hero, or rather victim of this series of amusing pictures, finds things much too warm to be pleasant. The day begins promisingly by a mass of snow falling on his head as he emerges from his home on the way to business. In a public park which he passes through, going to the rescue of a youngster who is being snowballed by his companions, he is himself attacked and pelted. Escaping liberally plastered with snow, he attempts to board a sleigh, slips, and is dragged for some distance until his hold gives way, and he is left looking ruefully at the ruins of his hat.

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News and Notes.

The Elge List.

The Gaumont Co. are now issuing each week a well-printed booklet, with particulars, usually illustrated, of their latest subjects, and ask us to state that it will be posted regularly to all showmen making application and mentioning the WEEKLY.

A Cartoon from a Film.

The *Sketch* this week has the scene where the husband takes refuge in the lion's cage from the successful subject of the London Cinematograph Co., "The Lady and the Lion," as a cartoon, with the words under "The lion less dangerous than the wife."

200,000 Feet Without Reserve.

On Thursday next, at Stevens' Auction Rooms, a large quantity of film and machines are to be offered for sale at 3 o'clock. Catalogues can be obtained at 38, King Street, Covent Garden, W.C.

A Novelty for Next Week.

It will be interesting to see what is described as "a marvellous production and something out of the ordinary," which is to emanate from Cricks and Martin's studio next week. Some wonderful silhouette figures—white on a black ground—perform some of the most curious feats, both acrobatic and tumbling, that have ever taken place. We suggest that our readers should keep on the *qui vive* for this particular subject.

Another American Firm in the European Field.

The latest film manufacturing company to open up in this country is the Essanay Film Manufacturing Co. of Chicago, whose products, although spoken well of in the States, are little known on this side. A representative of the firm will be here in a month's time to appoint agents in the principal centres of the Continent, and we expect there will be quite a spirit of rivalry to obtain a connection with the firm.

The Premier Film Trading Co.

although a comparatively young firm, has been making big strides, and now supplies shows at the following, among other places:—Wimbledom, Clapham, Cambridge, Norwich, Battersea, Edgware Road, Great Yarmouth, Bedford, Lambeth, Islington, and Kirkcaldy, Scotland (12 spools a week to the latter place). A glance at the programmes of each of these establishments shows the up-to-dateness of the Company's stock.

Temperance Slides,

Replying to our correspondent "Haddon Hall," who recently enquired for a set of slides entitled "The Gin Palace," the City Sale and Exchange, 81, Aldersgate Street, E.C., write that the set referred to is evidently that entitled "The Gin Shop," consisting of twelve slides, which they will be pleased to hire to our correspondent at their usual rates, which may be obtained on application. The company also send us a bulky catalogue of the lantern slides and dissolving views stocked by them, which should prove a useful reference book to lecturers.

The "New Century" Pictures

now being presented at the Albert Hall, Derby, had an important fixture on Thursday last, when a "Grand Military Night" was announced. There was a very large audience, including the Mayor of Derby (Alderman Rowbotham) and two Ex-Mayors (Sir Thomas Roe and Sir Henry Bemrose). Special pictures were shown, including those of the King inspecting Derby Veterans and Lord Lucas laying the foundation stone of the "Dorothy Boot" Home at Nottingham. The Mayor, in a brief speech, expressed his approval of the entertainment, and heartily congratulated the Manager (Mr. Waller Jeffs) on the excellence of the arrangements.

Hague v. Langford.

Preparations for filming this important boxing contest at the National Sporting Club on Monday next, are, the Gaumont Co. tells us, already well advanced and given a contest of reasonable length, a good film is practically guaranteed. Visits have already been paid to both the men's training quarters, and views of their preparation secured. Electricians have been hard at work getting an entirely new installation of arc lamps at the National Sporting Club, it having been found that the lamps previously used were not up to the standard required. In order to run no risks, the Gaumont electricians are wiring each arc on a complete circuit, and close upon a mile of cable has been employed.

An Attractive Stock Poster

is issued by the Walturdaw Co. this week, copies of which will, we are informed, be supplied at the rate of 3s. a dozen, or £1 a hundred. It bears a striking design of a knight on horseback, underneath, the legend "The Champion Show of the World," and a blank space for the name of the hall or company or other matter. The design is far more artistic than that of the majority of posters, and it should prove a business bringer. Walturdaw's will supply copies with customer's own wording printed on, at a slight extra charge. Mr. Turner informs us that the number of enquiries they receive has convinced them of the need for good posters, and they are preparing a number of other designs and intend to make a special feature of supplying showmen's wants in this direction.

English "Art Films."

With the present general interest in Art Films—otherwise subjects in which well-known actors and actresses appear—showmen will be glad that to notice that English firms are not likely to be far behind their Continental colleagues—vigorously as the latter have exploited this class of subject. It may be pointed out, indeed, that it was the English Gaumont Co. who first issued subjects in which parts were taken by artistes of reputation—their "Napoleon and the English Sailor," "Jane Shore," "Lady Letmere's Jewellery," and others being issued before the French or Italian "Films d'Art" were marketed. The same firm this week issue the first of what may be termed "English Art Films"—picture versions of some of the most famous English plays and melodramas, portrayed in most cases by the same caste which has popularised the pieces in the theatres. Particulars will be found elsewhere.

Pathe v. Warwick.

On Saturday last an interesting cricket match took place between Messrs Pathé Frères and the Warwick Trading Co., on the former's ground at Regent's Park. The game was played in a sportsmanlike and friendly manner, and it is encouraging to see two competing firms playing a friendly game, and we wish that other firms could arrange to do the same. There are enough firms to enable a league to be formed and a trophy played for, to be won outright at the end of the season, or to be held by the winning team until the end of the next season, and should they be again successful the trophy to become the club's property. The Warwick C.C. Committee would be most pleased to do anything they can to help the formation of such a league, and subject to there being at least six clubs forming such league we will offer a shield for competition. Pathé Frères C.C. made 26, and the team consisted of Messrs. Mason, Wiffin, Davis, Heading, Becket, Curtis, Bradshaw, Hughes, Keevil, Field, and Wilston. Warwick C.C. made 73, and the following made the eleven, Messrs. Bassil, Barker, Skittrell-McDowell, Smith, A. Barker, Simpson, Scales, Sexton, Hodgson, and Raymond.

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Mr. C. Spencer,

of Lyceum, Sydney, fame, has been appointed agent in Australia and New Zealand for Edison films.

Another 5 per cent. for Eastman Shareholders.

The directors of the Eastman Kodak Company have declared an extra dividend of 5 per cent. upon the Common Stock payable June 1st, 1909, to stockholders on record at the close of business on May 18th.

Honour for Dr. Spitta.

Dr. Spitta, F.R.A.S., F.R.M.S., has been elected chairman of the Photographic Record and Survey of Sussex, and Mr. R. G. Pearman has been elected hon. secretary. This organisation has many hundreds of lantern slides dealing with the record and survey of Sussex, which they are prepared to loan to lecturers.

Living Pictures of Australia.

At the exhibition to be held in July next at Olympia, in conjunction with the Travel, Sports, and Pastimes Exhibition, the Government of the Commonwealth of Australia has arranged for an interesting display of photographs illustrative of the country, its scenery, resources, and industries. An information bureau will doubtless prove a valuable auxiliary to the exhibition. Tours through the Commonwealth are to be shown in animated pictures, and periodical addresses and lectures will be given.

Ensuring the Public Safety.

Mr. Ernest Mansell, proprietor of The King's Service Pictures gave a demonstration before a number of Corporation officers and pressmen of the machines used in conjunction with the show at the East Ham Town Hall. Mr. Mansell uses the Wrench machine, equipped with automatic cut-off and safety gate, and was easily able to demonstrate (1) that it was practically impossible for the film to fire while the cut-off remained in action, and (2) that even in the event of such a happening the flames would automatically extinguish themselves.

New Companies.

Perfecto Filmograph Co., Ltd.—May 11th. £100, in £1 shares. 60, Market Street, Chorley, Lancs.

Bioscopic Tea Rooms Co., Ltd.—May 12th. £2,000, in £1 shares.

Leeds Olympia, Ltd.—May 13th. £6,500, in 6,400 Ord. shares of £1 each, and 2,000 Deferred shares of 1s. each. 7, Park Square, Leeds.

Smethwick Skating Rink Co., Ltd.—May 11th. £5,000, in £1 shares, 368, High Street, Smethwick.

Cinematographic Entertainments Co., Ltd.—May 14th. £1,000, in 5s. shares.

Sound Effects.

The Gaumont Co., have made arrangements to exclusively handle a very interesting line of Sound Effects such as are in universal use in the United States and Canada, and which form a very distinctive and attractive feature of the Nickelodeon shows on the other side. These Sound Effects are very moderate in price, and include ingenious contrivances for producing with realism and precision almost every conceivable sound required to inpart realism and improve the picture show.

Electric Theatres' New Move.

The directors of Electric Theatres (1908) Ltd., propose to issue a monthly report to the shareholders briefly acquainting them with the progress and extension of the Company and the gross weekly takings at the theatres. The first report contains the following interesting figures. Week ended March 4th, £317 17 4, 11th, £366 17 5, 18th, £377 8 6, 25th, £409 17 5, April 1st, £435 8 5, 8th, £420 9 4, 15th, £731 5 3* 22nd, £481 4 10, 29th, £519 10 3. *The week ended April 15th was Easter week, and a fresh record was established in the gross weekly takings.

Derby Day.

Film taking at the Derby this year promises to be a serious matter, as various firms are determined upon making records. The Warwick Trading Company intend sending a large staff of operators under the indefatigable Mr. Barker, and they hope to make their pictures more than usually interesting by introducing all the novel incidents of the day in addition to the great race. The last two years they have managed excellent pictures of the race, but this year Mr. Barker means to more than maintain the usual excellence. The bookings for films are this year greater than ever, eight leading London halls having already placed their orders.

Deal in Electric Theatres Shares.

In the Lord Mayor's Court a claim was made by Mr. John E. Simonds against A. T. Stuart and Co., outside brokers, Copthall House, Copthall Avenue, for £23 8s. 9d., damages for breach of contract in not delivering 75 shares in the Electric Theatres (1908), Limited, at 19s. per share. The plaintiff's case was that upon the transfer being lodged by the defendants in connection with the transaction it was discovered that the document referred to vendors' original shares, and not ordinary shares which the plaintiff had purchased, and therefore not a delivery of shares under the contract which had been entered into. The plaintiff being unable to get delivery of the shares eventually purchased them through a firm of stockbrokers, Messrs. Cartwright and Jackson, of Throgmorton Street, on March 24th, at which time the price had risen to 25s. The jury found for the plaintiff for the amount claimed, and judgment was entered accordingly, with costs.

German Trade Notes.

An exhibition of coloured animated pictures (Urban-Smith process) at the Winter Gardens, Berlin, was completely successful, and big things are expected of the natural colour pictures in Germany.

The Town Council of Meissen has decided that children liable to school attendance may only visit kinematograph theatres where special "representations for children" are given, irrespective of whether they are accompanied by adults or not. The films shown on these occasions must previously be submitted to the municipal authorities for approval.

The Society for the Protection of Youths Leaving School, of Mulheim on the Ruhn, has also decided to approach the police with the idea of prohibiting youths from visiting kinematograph theatres unless accompanied by an adult.

The great fire which destroyed the Orpheum Circus and Rotunda Tent, Berlin, recently, also completely ruined a Pathé machine and some 5,000 feet of film, the property of Herr A. Hanns, who is now appealing for assistance.

The Berlin Treptow Company has acquired land between Creppin and Thalheim on which to erect a film factory, which is to be used for further developing the photographic section of the company's business.

The Hanover Kinematograph Theatre proprietors have registered themselves as a limited company. The capital is stated at 25,000 marks, and the purpose of the company the acquisition and working of kinematograph theatres.

At a lecture in connection with the fifth congress of the German Rontgen Company, it was stated that experiments were being made which it was hoped would shortly make it possible to obtain a series of instantaneous photographs of the interior of the body, heart, lungs, etc., and by uniting them and projecting by means of a kinematograph to form living pictures of the functions of the various organs—which it is anticipated would be of the greatest value to medical investigators.

New kinematograph theatres have been opened in the following, among other, places: Berlin, Bernburg, Offenburg, Oppeln, Pervia, Riesa, and Mulheim.

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Keep Your Eye on the Screen.

It is always necessary for a lecturer to be acquainted with his lantern views, if he wish to avoid confusion. Dr. Richard Arthur, lecturing before the Royal Colonial Institute recently learned this little lesson. While speaking with his back to the sheet, he began, says the *Pall Mall Gazette*, to describe how an Australian boy was "separating the cream," when a voice from the darkness called out, "He's churning." "So he is," readily replied the lecturer, looking around, "and I can see the butter running out." But a moment afterwards he went astray again by speaking of a boy at the "plough," when he was actually at the harrow. Again the voice in the darkness put him right, and for the rest of the lantern slides he was on the proper path.

Leeds Territorials on the Screen.

The Leeds Territorials who took part in the recent rush to Scarborough by motor-car, had an opportunity during the week of seeing their own movements faithfully represented by kinematograph pictures. The proprietors of the New Century Pictures, at the Grand Assembly Rooms, in Leeds, had arranged what was described as "A Grand Territorial Night," and besides lending their patronage, the Lord Mayor (Alderman F. J. Kitson) and the officers commanding the various units of the Territorial Force in the city, attended the performance. The rank and file also turned up in large numbers. The various incidents which occurred on the route, including the sham fight at Seamer, were all depicted with splendid clearness and accuracy.

Slight Accident at Rochdale Show.

An outbreak of fire occurred in the kinematograph box at the Public Hall, Baillie Street, Rochdale, on the 11th inst. The outbreak occurred about half-past eight, just before the conclusion of the first performance, and it is believed that the cause of the fire was that a wire in the kinematograph box which was connected with an arc lamp over the main entrance fused. The films immediately caught fire and blazed furiously. The building was fairly well filled at the time, mainly with adults, but there was little or no panic, and the whole of the people were speedily got out in a very orderly manner, and without any mishap. The fire station is within a few yards of the hall, and the brigade were quickly on the spot, and the outbreak soon extinguished. The damage to the building is comparatively slight, but that to the kinematograph apparatus is estimated at several hundred pounds.

A Rival to Cecil Court.

Everybody knows Gerrard Street in connection with the Telephone Exchange, but it may be news to our readers that this street will soon be famous as the head quarters of a number of film manufacturers and agents. In passing down the street recently we found a number of workmen carrying out alterations and decorating a spacious modern building which we understand will be ready for occupation about the 1st prox., and will serve as the head quarters for the film business of the Anglo-American Film Co., Messrs. Cricks and Martin, Mr. Prieur of the Lux Co., Messrs. Walter Tyler, Ltd., and probably one or two other film firms. The house will be known by the appropriate title of "The Film House," and we feel sure that the assembling together of so many representative firms under one roof in a central position should prove of great benefit to the trade.

A New Branch for Repairs.

Mr. Jacob Bonn, who lately left England for Australia through a break down of health, was for many years known to the trade in connection with the firm of J. Bonn & Co., both in Holborn and at 97, New Oxford Street, the present address of the Company bearing that name. The special goods manufactured are kinematographs and all appliances connected with them. Mr. Jones, managing director, has felt that repairing of this class of work was open to improvement by centralising and specialising, and after closely studying the matter, decided that such a branch would make its value felt if reliable construction and thorough work combined with lowest prices were adopted. Mr. Jones, who is entitled to the affix G.I.Mech.E., has made it a rule that all work passing through his hands should be of solidity and free from useless and faddish ideas.

An Edition de Luxe.

True to the policy of sparing no expense in the production of apparatus, the Gaumont Company have perfected a projector in which for the first time all considerations save that of efficiency have been set aside. The Gaumont Company have gone a step further and produced a new machine on the Maltese Cross principle which entirely eclipses anything we have previously seen. To use the company's own words, "the new instrument will be like the Professional Chrono," a machine on which they have no intention of competing on price. It will be an expensive instrument, in fact, "Chrono de Luxe," and while we fear it will not appeal to the showman who considers his "bawbees" of more importance than the security and standard of his exhibition, it will, in our opinion, be unhesitatingly adopted by the ever increasing class of enlighted showman.

The L.C.C. and the Kinematograph Bill.

At a meeting of the L.C.C. at Spring Gardens, a report was received from the Parliamentary Committee with regard to the Kinematograph Bill now before Parliament. The committee agreed with certain suggestions made by the Music Halls and Theatres Committee, and recommended:

"(*a*) That the Council do approve in principle the Kinematograph Bill, 1909, and that the Parliamentary Committee be instructed to take all steps they may deem advisable to assist its passage into law this Session.

"(*b*) That the Parliamentary Committee be instructed to seek the following amendments in the Bill:—

(i.) That the words 'for which inflammable films are used' in section 1 be deleted.

(ii.) That a penalty be provided for refusing admission to a constable or officer appointed by the Council.

(iii.) That the limitation of the aggregate fees in the case of licences granted for short periods to £1 in any year be deleted."

In their report giving reasons for the suggested amendments, which were adopted by the Council without discussion, the Committee say with regard to (1)—the reference to inflammable films—that the only result of this clause would be to make the use of non-inflammable films general, in order to escape the Council's requirements, while it would be necessary to test each length of film to see if it were in fact non-inflammable. Dealing with (ii.) they express the opinion that without a penalty the Council's officers would have difficulty in gaining entrance to unlicensed premises for the purpose of seeing whether they were being used for living picture exhibitions contrary to the Act. As to (iii.) they assert that the granting of occasional licences is likely to cause the Council and its officers a great deal of trouble, and express the opinion that a fixed 5s. would not be excessive whether the licence was for a month or part of a month only.

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See further descriptions in "NEW FILMS and THEIR MAKERS."

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A magnificently set Corsican story, with charming views of mountain and coast scenery. Pietro, an industrious muledriver, is seen leaving his house for a trip, after saying good-bye to his old father and his sister at the door. After he has gone, the girl makes her way to the woods to gather firewood, returning with a load on her mule's back she falls in with a peasant who has been out on a similar errand. The latter makes love to her and at last persuades her to run away with him. The two are discovered together by Pietro, at an inn where he halts for refreshment on his homeward journey. The girl laughs at his entreaties to return home and Pietro enraged returns to his home, tells his story to the aged father and having received the latter's blessing on his plan, tracks the lovers to a house by the sea, picks a quarrel with the man and repairs with him to a hill top near, where they fight a duel Corsican fashion with daggers and a cloak round the left arm, while the terrified girl looks on. After a few passes Pietro wounds his opponent and hurls his body over the cliff into the sea, returning to tell his father of his vindication of the family honour. Late at night the now homeless and repentant woman is seen returning to her home. Pietro angrily orders her away, but relents at the sight of the old man's sorrow and the girl is allowed to stay.

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A Kinematograph in Sunny Spain.

Only a few hours trip by a "Hall Line" steamer from Gibraltar, we find Malaga, an old-time Spanish seaport with a goodly export trade in the wines of the country.

Its streets are cobbled, but the pavements are laid in marble. It possesses a fine cathedral which, although said to be the oldest but one in Spain, is still unfinished. Its buildings favour the Moorish style of architecture, and many of them have central open courts, as in Tunis and Algiers. Side by side with the ancient courtyards and edifices are such modern innovations as electric tramways and arc lamps.

We found ourselves walking through the Parque one evening in March, a fine night, the air crisp but not cold, although the gaily dressed inhabitants don their warmest clothing before emerging for their nightly promenade. We inquire as to the local places of amusement, and are told there is a very fine Bull-ring (Plaza de Toros) and an Opera House; these, it seems, are only open during the summer. The "Cinema," however, is in full swing, so we make our way to "see the pictures."

The main street of Malaga leads directly inland from the quay. About midway along this thoroughfare we are greeted by the incessant ringing of an electric bell in mid-air. A stout cable is stretched between the houses on each side of the street, from the centre of which is suspended a "flare-arc" lamp, upon which is painted in bold black lettering "CINEMA." It appears that the bell rings continuously during the whole time the local "Electric Theatre" is open, and the vicinity of the latter is ascertained by "following the wire." According to these directions we proceed through some side and back streets for perhaps five minutes, and then find ourselves before a flat-fronted building with a modest central doorway, where we pay our admission fee (equivalent to about 2½d.) and enter the "picture palace." The auditorium is on the ground floor; it is merely a large room without gallery, seating some 300 spectators by means of cane chairs battened together in a primitive fashion. At the further end of the structure and close to the wall is the screen—by no means an elaborate concern—but at the other end of the apartment, over the entrance, is a small bulconette on which a very substantially erected box of iron sheets, lined with asbestos, contains the kinematograph, which we are soon to discover is a machine of modern construction capable of projecting a very satisfactory 20 ft. picture.

There is no distinction of seating, and as we were somewhat late in arriving our places are a good distance from the screen. The room being liberally illuminated by electric lights, we are able to take stock of the audience. We note, with some surprise, that quite a large number of children are present in nearly all cases attended, not by their parents but by nurses in uniform. There are several of the dark-eyed daughters of the town present wearing over their heads the coquettish lace veils which form so striking a contrast to their olive complexions. Shopkeepers, assistants, and clerks are also there in plenty, smoking the eternal cigarette, and openly admiring the charms of the local belles. Conversation is general and animated; several of the patrons restlessly perambulate the space at the back of the hall, where no chairs interfere with their exercise.

Suddenly a gong sounds, there is an immediate scramble for chairs, reminding one of a game of "general post," as played at children's parties in England. A few minutes later all the lights are switched off, the front doors are closed, and we see depicted on the screen one of the exciting episodes in the adventures of "Rifle Bill." There is no music and no lecturer, and none seems wanted; the picture is watched with keen attention during the fifteen minutes while the film is displayed, and the satisfaction of the onlookers is freely expressed by many evidences of appreciative applause.

The spool being unwound the lights are again switched on, and conversation, flirtation, and promenading become general for quite twenty minutes, during which fresh patrons are admitted, and some few leave the building. No impatience whatever is expressed, and when at length the gong is once more sounded seats re-occupied and the room again darkened, we are treated to another exploit in the mythical adventures of the same renowned hero.

The programme, such as it is (being presented to all comers gratuitously on entry, one cannot fairly complain of its get-up), informs us that all the films this evening are devoted to similar performances by the same "modern swashbuckler"; we, therefore, decide that we have had sufficient of so restricted a repertoire, and during the next entr'acte we take our departure, ignoring the persistent nut seller who importunes us at the exit. Crossing the road we take our seats on the "terasse" of a neighbouring café, where we smoke a very fair cigar and quaff "Malaga vino," a deal of which can be consumed without fear of a "head" in the morning.

Reviewing the entertainment with an unbiassed mind we decide that at home a town of 35,000 inhabitants is better provided with rational amusement; but as we learn that the "Cinema" is well patronised from 7 till 11 each evening in the week—including Sunday—even at the modest admission charged there must be money to be made in distant Spain by the exploitation of the kinematograph.

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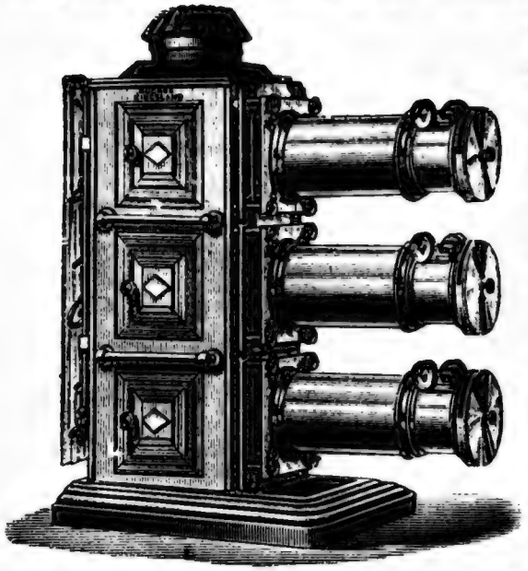

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Kinematographing the Invisible.

MORE SCIENTIFIC WORK FOR THE KINEMATOGRAPH.

The Berlin correspondent of the *Westminster Gazette* sends an account of some exhibits at the recently opened Dresden Photographic Exhibition which have a considerable interest for the kinematograph trade.

It is, of course, obvious that there are many movements, particularly those of certain parts of machinery, so rapid that they cannot be seen, and far less analysed by the naked eye. For the purpose of studying the phases of such rapid movements—more particularly those of projectiles such as bullets—attempts have been made to secure records by means of the kinematograph camera, but owing to the fact that the latter cannot work beyond a certain speed the results have not been satisfactory, a rifle bullet covering some 20 metres in the time required to take a single picture in the kinematograph camera. So far, therefore, the actual process by which a bullet splinters a bone or penetrates a target had not been recorded graphically.

At the exhibition in question the Military High School of Charlottenburg send a number of kinematograph records taken at a speed so much in excess of anything previously recorded that the photographing of the invisible may be said to be an accomplished fact.

"The ballistic kinematograph," as the instrument which makes these results possible is called, is the invention of Privy Councillor Cranz of Berlin, and takes no less than 5,000 pictures per second. The secret is the use for illumination purposes of the electric spark, as it is already used for high speed photography, each spark representing a fresh picture. The pictures are, of course, in silhouette; but they give, nevertheless, a wonderfully clear idea of the rapid movements of the objects photographed. A correspondent of the *Berliner Tageblatt* who has witnessed displays thus describes the reproduction of "ballistic kinematograph" records of a bone being penetrated by rifle bullet fired at normal speed:

"First we see the bone hanging free. The bullet seems to approach it gradually, pierces the bone, and proceeds on its path. We see as a slow process the splitting of the bone; out of the rifle close by we see the powder gases issue." Another exhibition is given of firing into a bladder filled with water. "The bladder extends monstrously in the direction of the shot and finally bursts." Other displays show parts of the powder gases leaving the mouth of a gun before the shot.

The practical value of the invention is in the clear way in which it shows defects in fire-arms and ammunition. To give only one instance, it shows grains of powder which have escaped combustion issuing from the muzzle. How rapidly the mechanism works is shown by the fact that thirty distinct pictures were taken of a hand moved as quickly as possible through the air before it had covered a distance of 1.9 centimetres.

The individual films are of the same size as those used in the ordinary kinematograph, and the pictures are described as having perfectly clear outlines. The apparatus may be used for speed-testing purposes and for ascertaining the dynamic loss caused by impact of projectiles with obstacles. An extended use promised is in examining machinery for defects which militate against smooth working. Apart from such mechanical uses the new kinematograph promises to be of value in abstract science, for studying the rapid movements on the wings of insects, and in various physico-chemical processes which takes place at a speed too great for examination by the naked eye.

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The Showman and Religion.

IMPORTANT LETTER FROM CALCUTTA

To the Editor "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—I am a missionary in India and receive every week a copy of the WEEKLY. I have noticed in your Easter issue, in the "Notes" column, your remarks about a "kinematograph theatre in Bombay," the facts regarding which, such as they are (made in Germany), I accept as they stand. You appear to wonder, with your correspondent, whether the picture show of the future is to consist of pictures, sermons, hymns, auxetophone, etc.—in short, it appears to me that you echo through your columns the resentment which picture showmen feel towards ministers who have turned their attention from still pictures to films for the purpose of conveying moral and religious instruction. The sooner that showmen get rid of this resentment the better it will be for them. On reflection, does it not appear to you that the resentment referred to should be the other way about? The business of "show" men is to cater for the amusement and, maybe, secular instruction of the public, and the occupation of ministers is to supply religious instruction pure and simple. Is it not the case that showmen have intruded and are to-day intruding on the sacred privilege and office of ministers, and, if they intend to do so, should not the results of such indiscrimination cause you more alarm than seeing a progressive minister, aggressive in his cause, turning a kinematograph handle? If showmen (always, mark you, for monetary gain) are to cater for the spiritual needs of the public, what will the thick end of the wedge be like? As it is, on a weekday, managers need to be constantly reviewing films to edge out questionable subjects—you have referred to this in your columns. Again, as a missionary, I think I know when a religious film subject is scripturally depicted. The subject is invariably ignorantly handled and the colourings hideous. As regards music accompaniments, I have seen Pathé's Passion Play exhibited to the tune of "Stop your tickling Jock." Will some manufacturer take a hint from me? There is a wide field for scriptural films—cater for it. It may interest you to know that my mission holds bi-unial lantern services regularly in the Theatre Royal, in Calcutta. The theatre holds 1,000 persons and the admittance is free, with the exception of a small part of the house reserved to seatholders—an expedient resorted to to keep hooligans out of an unmanageable part of the theatre. Seatholders' fees and the "usual collection" have topped the expenses on one occasion only, and average about one-third of the expenses. I am not an "American speculator," nor yet a "bored Anglo-Indian," but an Englishman—all the way from London. I want films—when I can get them suitable.

Seemingly showmen have to learn that the matter of motion picture exhibitions in the future being made up exclusively of "sacred pictures, hymns, auxetophone, etc., or otherwise, will be decided by the public—and not by ministers, or yet by showmen,—Yours, etc.,

April 29th, 1909. REGINALD J. COOMBES.

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Another Williamson Winner.

How they made a Man of Billy Brown

575 feet.

This is not a Comic, but it **is Funny,** not French "funny," not Italian "funny," nor American "funny," but genuinely

BRITISH FUNNY

Every Englishman will laugh when they see Billy learning drill. The Scotsman will laugh when he gets home. The Irishman will laugh now.

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Latest News from America.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, May 12th, 1909.

The Situation.

Some recrimination is passing between the two bodies—Patents Company and Independents—who are struggling for the American trade. Replying to the figures given by the *Dramatic Mirror*, which go to show that the Licensed makers possess some 75 per cent. of the theatres of the country, Mr. J. J. Murdoch replies that he only expected to obtain 33 per cent. of the trade for Independent makers, and that 25 per cent. has been obtained in less than six weeks, so that the movement must be flourishing. Mr. Carl Laemmle also replies in the *Show World* to strictures passed upon him since he became Independent, saying that he is more prosperous now than ever—and proud to have reduced the price charged for films in Chicago—one of the chief charges against him.

Theatre News.

James Capan is making arrangements to open a new moving picture show at 100 Block, in East Fourth Street, Sedalia, Mo.

Allen & Kenna are making arrangements to start an air-dome in Crawford Street, Norfolk, Va.

W. T. Carroll & Son, of Louisiana, have opened a new moving picture theatre at Slater, Mo.

Paul Baxter, of Clinton, Ia., will open a vaudeville and moving picture theatre at Sterling, Ia.

Mr. Weber has begun the erection of a moving picture theatre in East Market Street, Chambersburg, Pa.

A new moving picture theatre is being constructed at 913 to 917, Market Street, Philadelphia, Pa., to cost 100,000 dollars.

The Grove Theatre Company has been incorporated at Chicago with a capital stock of 2,000 dollars.

The Harry Davis Amusement Company, Philadelphia, has been placed in the hands of receivers. The Finance Company of Pennsylvania was appointed receiver.

Pearce & Scheck have sold the moving picture theatre, Amusea, Baltimore, to the Flag Amusement Company.

A new theatre is being constructed in South Street, Salt Lake City, Utah. The Lyric is the name of the new enterprise, which will have a seating capacity of 1,000.

Moving Pictures to Aid Markmanship.

Arrangements are being made for the installation of a new method of target practice in the armoury of the Thirteenth Coast Artillery district, in Summer Avenue, Brooklyn, and, it is understood, in the armouries of other coast artillery militia organisations in New York City. Moving pictures of war vessels will be displayed across the front of the target and will be fired upon by regulation coast defence guns, operating under greatly reduced powder charges. It is intended to have a heavy wood target with a backing of several inches of sand. The moving pictures will show a fleet of war vessels approaching. As soon as the vessels can be seen distinctly the firing will begin. The guns to be stored in the armoury, it is said, will be as powerful as those used by the troops on Government reservations, but will not be as great in size.

Sunday Shows May Continue.

Mayor McClellan of New York, who, acting in conjunction with the Chief Commissioner of Police, recently closed local picture shows on Sunday and inserted a six day clause in the licence of new establishments, has lost his case in the Supreme Court, where a number of amusement companies asked for and secured injunctions restraining the Mayor from revoking the licenses of the moving picture theatres which were kept open on Sunday some time ago. Judge Carr decided that the Mayor's action was arbitrary.

Oppressive Legislation Abandoned.

The Cullen Bill, which it was attempted to rush through the New York Senate and which practically aimed at the extinction of all moving picture theatres, has been thrown out as a result of strenuous work by the Board of Censorship and other bodies who asserted that the promoters were probably urged on by some non-inflammable film-making concern, as yet unidentified.

Items.

The first strictly picture theatre to run Independent films in Minneapolis started a day or two ago with films supplied by Laemmle. The Dreamland of the same town will become Independent this week.

The Globe Film Service has moved into larger premises in East Madison Street, Chicago.

The Kleine Optical Company has also felt the need of more elbow room and has moved to South Avenue, New York. Mr. George Kleine is located at the same address.

J. A. Berst, American Manager for Pathé, is back in New York, after a visit to Europe, in the course of which he attended the Paris Convention of Film Manufacturers—regarding the outcome of which he is pessimistic.

The Patents Company has granted a licence to the U.S. Navy Department, which will use it for living picture exhibitions in connection with the recruiting department.

The Lyric, Snohornish, Wash, and A. V. Vetter's Theatre, at Weston, Ohio, have both been destroyed by fire.

Wm. H. Swanson & Co. have acquired control of 54 opera houses in the Middle West, in which will be presented Independent moving pictures. In conjunction with the moving pictures high-class vaudeville will be used in many of these houses.

Pathé's new projecting machine has met with such demand that three shipments have already been exhausted and the fourth shipment, which is on the way, is almost entirely sold out.

Complaint is made that Independent film cannot be secured in sufficient quantities west of the Rockies.

The Clinton Film Service Company is the name of a new company at Duluth with a capital of 20,000 dollars. The company will handle picture machines, films, and other apparatus as well as equip and operate theatres.

Articles of incorporation were filed last week in Ogden of the Progressive Motion Picture Company, capital stock, 25,000 dollars, divided into shares of 100 dollars each. Ogden is said to be the principal place of business, and the company is to run for 100 years. Some films have already been made by this concern, and work will begin at once to get out a good line, western pictures being the main product.

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No. 2296 Length 442 feet Price £7 6 8

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A new version of the popular drama. Played by Leading Actors. Write for descriptive pamphlet.

No. 750 Length 1060 feet Tinting 16/8 Price £18 10 0

Messters Films— ## The Stepmother.

Dramatic.

No. 7602 Tinting 12/5 Length 490 feet Price £8 3 4.

Aquila Films— ## The Winner.

Dramatic.

No. A3 Tinting 6/6 Length 788 feet Price £13 2 8

Telegrams—Chronophone, London. Telephone—2430 Gerrard.

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We are Filming this subject on Saturday, and copies will be available the same night

Length about 200/300 feet

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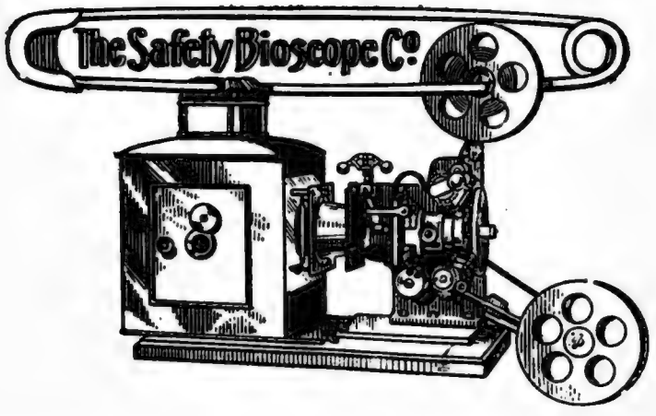

Note Change of Address—

84 SOUTHAMPTON ROAD,

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Telegrams:
"Skelped, London."

Telephone—
2022 P.O. Hampstead.

An Impression.

"THE FINEST FILMS I'VE EVER SEEN."

To travel as I have done through the ancient Continental cities, to visit the historic dwellings and famous scenes of a notable past, to listen to the more or less truthful statements of the parrot-like guides and try and connect those who have made them famous with the story and place has always created a void in my mind and made the empty apartments or barren garden strike a vein of sadness and leave an undesirable something wanting.

One has not to go to the Continent, however, for this feeling. Shakespeare's birthplace, Windsor Castle, the Tower of London, and hundreds of our notable buildings when visited cause a depressive thought to arise, and memories of their inhabitants, learnt of at school or by reading, flit by with a dimness that leaves a desire for further knowledge and the wish that it were possible for the characters to re-enter this mortal sphere and re-act their great achievements or famous lives.

Go to Paris and wander through the Tuileries or the Louvre, and try and conjure up the past. Ride out to Versailles, and passing through its glorious galleries and immortal grounds, picture the gay or terrible scenes that were enacted there not so very many years ago; or run over to Malmaison and see the snug and beautiful home the memories of which cannot but appeal with a touch of sadness to all who know its history. In fact, go to any of the show places in which "greatness" used to hold sway and it will be difficult to fill the empty chairs with the actors who made them so famous.

Yet the Vitagraph Co., in their latest masterpiece, have re-created the scenes and personages connected with Napoleon—the man of Destiny—in a manner which fills the gap and makes such an impression on one who has visited his homes and walked through his battlefields that must have a permanent effect on the imagination.

I am told the film was "made" in America, but this I cannot believe. The scenes, the characters, and the costumes make one think that that genius, Mr. Blackton, when in Paris, must have arranged matters with the French Government, and that having obtained the actual costumes and the help of the leading French actors, he tenanted the empty rooms and repeated the important chapters of the world-known history.

I will not refer to the incidents portrayed—they will be found below—but I will emphatically state that such a production reflects the highest credit on the Vitagraph Company. I offer my warmest congratulations. Better evidence of the films' merits could not be obtained than in the expression of one of our leading showmen, who, in reply to the question of what he thought of it gave utterance to the words at the head of this article.

WHAT THE FILMS SHOW.

THE LIFE DRAMA OF NAPOLEON AND THE EMPRESS JOSEPHINE opens with a finely photographed scene of the incident in the garden on the island of Martinique, where Josephine is told by a native fortune teller that "she will be more than Queen and yet outlive her dignity." In this first appearance the actress makes a good impression by her restrained and natural style which is deepened as the film proceeds.

In the second scene the first meeting of Napoleon and Josephine in Madam Tallien's salon is pictured. The staging and costuming here is magnificent, and Napoleon's impetuous style of making love to the woman he has just met for the first time is strikingly shown.

Three days after his marriage to Josephine, Napoleon is, in the next scene, shown setting out to take command of the army in Italy.

In scene four, his ambitions realised with his coronation as Emperor of the French, Napoleon becomes desirous of a son to perpetuate the dynasty he has founded, and at the instigation of Talleyrand contemplates divorce from Josephine. A strongly pathetic scene is enacted between the two in the Throne Room when he announces his intention to Josephine, the acting on both sides being superb.

The fifth scene is perhaps the most poignant in this section of the film. It represents the public proclamation of the divorce between Napoleon and Josephine. The Imperial Council at the Tuileries is crowded with obsequious courtiers as Josephine enters and signs the paper which a sneering official places before her. Napoleon and Josephine are both strongly moved, and an affecting parting takes place.

In the seventh scene one last meeting takes place between the two in Napoleon's chamber, the latter using the famous phrase "My destiny overpowers my will" to the weeping Josephine. A concluding scene shows

Josephine at Malmaison after the divorce; memories of Napoleon—seated disconsolately in her window the abandoned woman in imagination sees Napoleon in the room, but as she approaches the vision vanishes and she falls to the ground weeping.

NAPOLEON, THE MAN OF DESTINY, presents the chief incidents in the life of the great Emperor in the form of visions appearing to him as, after the final crushing defeat of Waterloo, he falls asleep in the room in which Josephine died at Malmaison.

Marengo first presents itself to his view. The Austrian charge is witnessed once more, Napoleon with his staff passes and the final triumph is seen.

The magnificent CORONATION SCENE where the Pope placed crowns on the heads of Napoleon and Josephine, his queen, is next witnessed—another superb piece of staging. Then comes

AUSTERLITZ—the defeated Austrian Generals approaching Napoleon and his staff and handing over their swords.

JENA is the subject of the next scene. Napoleon, on his famous white charger, is in the thick of the fight, cheering on his men.

At FRIEDLAND, Napoleon watches the charge of the Cuirasseurs and other incidents of the battle through a telescope.

THE MARRIAGE WITH MARIE LOUISE OF AUSTRIA and BIRTH OF THE KING OF ROME form the subjects of two further elaborate scenes. Then comes

Moscow—the ghastly retreat through the snow, with the soldiers dying like flies in the bitter cold and the burning city in the background, ABDICATION—a touching farewell to the Old Guard—and WATERLOO, where the dying soldiers cheer their defeated leader.

SAINT HELENA provides the last scene of the strangely romantic career—the "Master of Europe" in exile, standing on a rock, looking seaward, meditating on the past

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PATHÉ'S "NAPOLEON."

By way of contrast to the foregoing we have also this week a picture version of Napoleon's career from the hands of Messrs. Pathé Frères, who, in addition to their expert knowledge of all that pertains to the staging of films, enjoy the advantage of producing certain of the scenes of their subjects at the place of their actual occurrence. The result is a subject which is another triumph for the Charing Cross Road firm and one which, while detailing the great Emperor's life in a somewhat different manner to that followed in the foregoing Vitagraph film, is of equal interest and value, and staged and costumed with the same exactitude and disregard of expense.

The Pathé Co. follow the plan, which has much to recommend it, of showing the chief incidents of Napoleon's career in the order of their happening, so that anyone seeing the two sections into which the subject is divided, throughout, is enabled to follow the career of the Little Corporal from the time of his emergence from obscurity as a humble lieutenant, his successive military successes, leading to his recognition as First Consul, his marriage to Josephine and coronation as Emperor, his reverses at Moscow, the divorce of Josephine, the abdication and return, and so on up to the crowning defeat at Waterloo and retirement to St. Helena, concluding with his death in captivity. Much of the success of the subject is due to the fine acting of M. Charly of the Theatre Francais, who takes the part of Napoleon, but the film, perhaps impresses one most by its staging. There are few theatres capable of reproducing any one of the astonishing effects which follow one another with such bewildering rapidity throughout the subject, while as already explained, certain of the scenes are additionally impressive by reason of having been taken at the places near Paris most closely associated with Napoleon's career.

DETAILS.

A stirring battle scene opens the film. THE SIEGE OF TOULON is in progress and after an initial attack on the fortifications has been repulsed with great loss, Napoleon leads the men to the assault once more and the French eagles are planted in the trenches.

At the engagement of Arcole, which is pictured in the second scene, Napoleon once again displays his great personal courage. After an openlng scene, showing the troops waiting knee deep in water for the signal of attack, the famous attack on the bridge is seen. As the troops dash across the bridge to the assault the standard bearer is shot and falls against the parapet. The men falter, but Napoleon, dashing on, snatches the flag from the stricken man's hand and rallies them—a very fine scene.

THE EGYPTIAN CAMPAIGN is next illustrated and one of the most famous scenes in Napoleon's career reproduced. The French troops are lined up with the Pyramids in the distance, and Napoleon is seen delivering the often quoted speech.

The FIRST RUSSIAN CAMPAIGN gives one the first glimpse of defeat. The army, disheartened, is seen retreating through the snow.

A scene of peace succeeds—a fete at Malmaison being staged in the best Pathé style. Josephine is among the numerous Court ladies present and the scene concludes with the men present toasting her at Napoleon's suggestion.

THE CORONATION OF NAPOLEON and his Queen at Notre Dame forms the subject of the next scene, one of the most elaborate in the subject. The stage is filled with splendidly attired courtiers and ladies and scarcely less magnificent flunkeys. A magnificent procession ushers in Napoleon and his Queen. As the archbishop is about to place the cross on Napoleon's head, the latter takes it from his hands and performs the operation himself.

AUSTERLITZ is next illustrated. Napoleon is studying maps by means of a lantern, and presently sets out on a round of the lines by moonlight. A famous incident is illustrated. One of the sentries, overcome by fatigue, has fallen asleep, leaving his rifle leaning against a haystack. Napoleon picks up the rifle and takes up a position before the sleeping man, who when he awakes is terror stricken to see the Emperor before him. Severely reprimanding him, Napoleon goes on further. The next sentry is very much awake—levels his rifle at him, and refuses to let him pass without the password. Napoleon reveals himself—the sentry is unaffected, and threatens to shoot him if he comes nearer. An officer now appears and reprimands the soldier, but Napoleon compliments him on his vigilance, and takes his own cross from his breast and pins it on that of the soldier. The latter is overjoyed, and as the Emperor departs, takes his hat off his head and cheers him loudly.

A review scene is next seen. Napoleon passes between the ranks of the soldiers, stopping here and there to decorate men who have distinguished themselves in action, and making a stirring speech to the troops—another fine scene. Some fine glimpses of the actual fighting succeed—Napoleon on his famous white charger frequently venturing into dangerous situations despite the efforts of his staff to restrain him.

Scenes at RATISBON, where the Emperor is wounded in the leg, conclude the first section of the film.

The disastrous RETREAT FROM MOSCOW opens the second part of the subject, a fine view being given of the burning city, fired by the Russians. One of Napoleon's generals is wounded and expires, to the great grief of the "Little Corporal." The retreat begins, and in the scenes showing this Pathés are at their best. The exhausted men are seen struggling through a blinding snowstorm, persistently attacked in the rear by the Russians, and dying by hundreds in great agony.

NAPOLEON'S QUARREL WITH THE POPE is next shown—the latter at first refusing his consent to the divorce from Josephine.

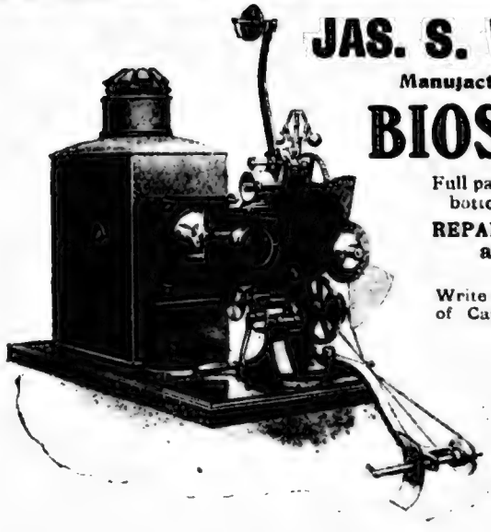
THE ABDICATION follows. Napoleon is about to take poison when he is restrained by an officer, and subsequently signs the papers placed before him.

A series of scenes show his farewell to Fontainebleau. Coming down the broad steps into the garden, accompanied by his staff, he visits all his favourite spots, makes a farewell speech to his men and officers, and parts from them at the gates.

WATERLOO follows. Views of the fighting, with the Emperor encouraging his men, are given, Napoleon having to be forcibly dragged out of danger when he sees the battle going against him. Defeated, he goes on to the field by moonlight and sorrowfully surveys the carnage.

The concluding scenes show the CAPTIVITY AT ST. HELENA. Napoleon takes a seat on a rocky headland and, looking out to sea, in imagination sees his troops once more in action with flags flying, but the vision vanishes and he awakes once more to the reality of his confinement. (The visions are very effectively presented.)

The last scene of all appropriately shows the death of the great Emperor. As the end approaches, he imagines himself to be once more at the head of his men, urging them to the assault, but at last falls back dead.



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We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings. Contributions should be written on one side of the paper only and cannot be used otherwise.

Public Hall, Carlisle (Proprietor, Sidney Bacon).—This week's programme includes Bird in a Gilded Cage, The Avenger, Human Squib, The Poisoned Flower, Little Sherlock Holmes, and Pathé's Art Film The Fear.

Central Hall, Colne.—Mr. J. Duckworth is featuring Salvation Army Lass, How Rastus Got His Pork Chop, Share of the Poor, Matinee Idol, Niagara in Winter, Present of a Son-in-Law, and many others. The advertising matter is of the usual attractive nature.

Pringle's Picture Palace (late Empire), has in its short career become one of the most popular resorts in Rochdale. This week's bill contains the usual good blend of pictures and first-class varieties, the chief films being Drunkard's Reformation, College Chums, Invisible Thief, Under Northern Skies, and A Daughter of the Sun.

Palace, Bolton.—This popular twice nightly picture hall is this week featuring Lighthouse Keeper, Stilton's Revenge, Colonial Romance, Yokohama to Kyoto, Walk Through the Zoo, Lover's Obstinacy, Poor Man's Daughter, and Jones's Amateur Theatricals. A Go-as-you-please Competition is announced for this week.

The Fifth Week of the Columbia Pictures at the Lesser Town Hall, Pontypridd, finds a better selection of films than ever, the Cup Final being the headline, and the chief of the remaining films being Miracle of a Necklace, Pretty Dairymaid, The Dirigible, and 'Arry and Arriet's Evening Out.

St George's Hall, Belfast.—Mr. Herbert Rogers, manager here, reports "Weather cold, business good." The usual good selection of films includes Farmer's Grandson, Egyptian Camel Corps, Runaway Kids, Henry III., Tommy and the Stickitite, Dancer and the King, and others, and two selections on the "Filmophone."

Picture Palace, Normanton.—Dobito and Buxton's pictures here include Taking Home the Eggs, Bob the Scullion, Gold Prospectors, Saved by a Dog, Rifle Bill Caught in a Trap, and others, variety being lent by illustrated songs and numerous singers and speciality artistes.

The Gaiety, Aberdeen.—A Pathé Art film, A Youth's Will Power, occupies the place of honour in Mr. Dove Paterson's programme this week, other subjects including Foolshead Wrestling, Tooth and a Slap in the Face, Voice of the Violin, Pair of Truants, and "Kate, won't you roller skate?" on the Cinephone.

The New Hippodrome, Barrow-in-Furness.—Mr. Ralph D. Fenton, Manager for Mr. and Mrs. Calvert Routledge, is showing here this week Last Days of Pompeii, The Red Hand (Film d'Art), The Showman, Borrowed Ladder, Salvation Army Lass, and Captured by Boy Scouts.

Vienna Hall, Seacombe (Managing Director, Mr. J. Swede).—In this popular little hall the management are showing on the Royal American Bioscope An American's Record Trip Through Europe, Drunkard's Fancies, Invasion of England, On the Riviera, and Boy's Conscience.

The Pavilion, Sunderland.—The Salvation Army Lass is the headliner here, being given great prominence on the management's well-produced advertising matter. It is supported by the following among other films: Pietro the Bandit, Life in the British Navy, Regimental Barber, The Curtain Pole, and Virginius.

Picture Hall, Middlesbrough.—This successful and old-established picture hall (now in its 55th consecutive week) has for its chief films this week A Little Sherlock Holmes, Lure of the Crown, 'I Did It, Mamma,' Army Socks, Dog and the Bone, Pretty Fisherwoman, Carnival at Nice, and The Lion's Bride.

Victoria Hall, York (Proprietor, Sidney Bacon).—Another attractive programme includes The Invaders, Foolshead Wrestling, The Bank Messenger, and Eternal Romance. The Cinephone in latest novelties and the special film Military Sunday in York. Will Harris, comedian, introduces capital specialities.

The Wheatsheaf Hall, Monkwearmouth (Lessees, Messrs. Leigh & Richardson; Operator, Mr. J. Donaldson; Musical Director, Mr. Ernest Dodds, L.R.C.M.; Leading Violinist, Mr. R. Henderson; Guide, Mr. W. Ross).—Houses are keeping up well here, where Kindhearted Men, The Black Ball, and Honour of the Slums are the chief films.

St. James's Hall, Kingston (Proprietor, Sidney Bacon).—The special feature this week is the singing of "Our Glorious Empire Day" by Miss Margaret Gray, with Tyler's celebrated song-slides. The programme also includes some excellent pictures, including The Fear, Foolshead Pays His Debts, Little Sherlock Holmes, Bird in a Gilded Cage, and Human Squib.

Palace Theatre, New Brighton (Proprietors and Managers, Messrs. Leivers & Bennett; Resident Manager, Mr. Percy Penny).—The New Century Theatre Picture Company still continue with smart selections of films. For this week the manager has secured Love and Duty, The Gypsy's Child, Longing for Gold, Will of a Youngster, Bewitched Drum, Love Germs, and Mother Whipper.

Pictureland, The Enbee Hall, Preston (Merigold Bros., Proprietors and Managers).—Chief films here are Eternal Romance (Film d'Art), Enthusiastic Handball Player, Motor Boat Races at Monaco, Mother Whipper, Waterman of the Riviera, Hot Time in a Cold Quarter, Aviation Has Its Surprises, The Little Birdnester and others.

The Bijou Hall, Great Yarmouth, is more popular than ever under the management of Mr. J. W. Aldous. His efforts are ably seconded by Mr. A. E. Green, the pianist, who has the knack of "fitting" the pictures with suitable music, and by Miss Zone in her illustrated songs. The pictures this week include A Drama in Seville, The Italian Riviera, etc.

Market Hall, Whitehaven.—The Edisonia Pictures, under the management of Mr. Victor Branford, have a good selection of films for this week, and advertise them in a striking manner by means of a special poster. The chief subjects are Motor Boat Racing at Monaco, A Suit Case, How Rastus Got His Chops, Shepherd of the Alps, William Buffalo, Miser and His Child, Nat Pinkerton, and Ma-in-law as a Sportsman.

Mr. Wm. Coutts' picture establishments, the Palace and Shaftesbury, Swansea, have the usual good list of films, the headliners at the former being Murder of the Duke of Guise (Pathé Art film), A Little Child Shall Lead Them, The Rag Doll, and The Vagabond, while the latter is featuring Count Ugolino (Itala Art film), Gold Seekers in '49, Bertie Buys a Bulldog, The Road to Ruin, and Lockjaw.

Villette Picture Hall, Sunderland (Lessees the Chicago Animated Picture Co.; General Manager, Mr. Harrison; Pianiste, Miss Clifford; Acting Manager and Kinematographist, Mr. Leslie Talmage).—An excellent programme is given here this week, the fine weather making no difference to attendances. The top-liner, Rita, the Bohemian Girl, is ably supported by Nick Carter's Double, The Grand National, Bill the Billposter, The Inquisitive Boy, Cingalese Village Life, Mary Jane's Lovers, while Harry Broomfield, the popular local comedian, is paying a welcome return visit.

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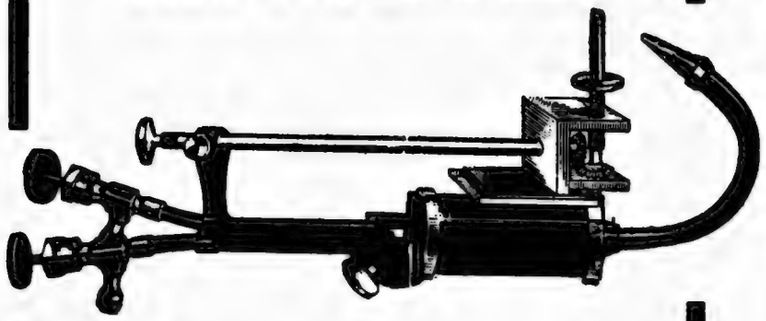

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Wallsend.

TYNE PICTURE HALL.—(Proprietor, Mr. James MacHarg. Manager, Mr. T. MacHarg; Operator, Mr. Jas. Bell; Pianist, Mr. A. Melvin). This company continue a successful stay in Wallsend, and their efforts to cater for the comfort of the public, are rewarded by large audiences. The programme includes The Lion's Bride, The Master Detective, The Lure of the Gown, Paying-Up Day, Aunty's Scrap Book, I Did It Mamma, Ma-in-Law as a Sportsman, and Sports in Batavia, and the Cinephone provides a popular turn.

MCDONALD'S PICTURE HALL continues in the favour of the public. The progromme is varied and comprises some of the latest films. In this week's list are The Cattle Rustlers, The Two Sergeants, A Woman's Craft, A Wreath in Time, What Happened on a Seat, A Musical Treat and The Sabbath Rest.

Whitley Bay.

WHITLEY BATHS PAVILION.—(Manager, Mr. J. L. Travers). The pictures are shown in a clear and vivid manner by the capable operator, Mr. J. E. Parker, to whom the success is in no small measure due. The explanations and descriptions of the genial lecturer, Mr. H. Tickell are much appreciated, and the appropriate pianoforte selections of Miss Barton form an inimitable combination with the pictures. The subjects for this week are The Tower of London, The Deception, A Little Child Shall Lead Them, Love and Vendetta, The Fish Preserving Industry at Astrakhan, and My Dolly.

South Shields.

TIVOLI.—Another succes is added to Mr. Geo. Blacks pictures. The latest films have been obtained including Left Out, (one of the finest films ever sent from America) The Lad and the Convict, A Simple Story, Little Jim, and Houdini. The comics include Wrong Valise, Liquefactor, A Meddlesom Boy, and The Devil's Wand. The Cinematophone with "My Rainbow" certainly deserves the generous applause it receives.

PRUDENTIAL HALL.—The Imperial Animated Picture Company are to be congratulated on another splendid programme. The principal film is the Itala Company's famous Count Ugoline, this is supported by The Stepfather, and Captain Moustache, the dog detective. The travel subject for the week illustrates the Orange Crop in Palestine. The comics did not fail to evoke laughter the best being The Old Maid's Temperance Club, Snowball, and The Enthusiastic Handball Player. The Cinephone scores another signal success. For next week the Management have secured Pathè's "L'Arlèsienne."

ROYAL ASSEMBLY HALL.—Mrs. Walker and her energetic staff do all in their power for the comfort of the audience at the house. The pictures which are shown by Mr. Charles Hosgood, the capable operator include Saul and David, The Fisherman's Son, The Two Sergeants, The Bailiff and the Dressmakers, A Pair of Kids. The comphrensive explanatness of Mr. Tom Rose are well appreciated, as are the pianoforte selections of Mr. Tom Varley.

TEMPERANCE HALL —The Kings Picture Co., have secured The Deception and a fine production of Sir Walter Scott's famous novel Kenilworth, The Little Street Singers, A Matter of Honour, and the humour is provided by Jones and His Neighbours and All Spirits 100 per cent. The genial lecturer Mr. Hugh Moore is well applauded for his ready explanations and witty dialogues to the comic pictures, which greatly add to the interest.

COSY PICTURE HALL.—Among the pictures are The Voice of the Violin, The Cabby's Sweetheart, The School of Life, Noble and Commoner, The Intruder, Vaccination, and Mr. Absent Mind. Miss Gertie Greye scored another signal success with her illustrated songs.

North Shields.

BORO' THEATRE.—Again Mr. George Black's pictures are a great success, and continue to draw large audiences. In the splendid programme are The Little Drummer Boy, The Little Street Singer, A Matter of Honour, A Convict for Life, and The Shadow of a Crime, all thrilling dramas. The travel picture shows The Banks of the Nile. Among the clever comics are The Wrong Coat, Moving Day, and My Word if I Catch You Smoking. The Cinephone is very good with Three Jolly Sailormen. A splendid variety turn is provided in Casey the Newsboy, Vocalist and Whistler. The selections of the orchestra under Mr. T. Middleton are deservedly appreciated.

HOWARD HALL.—The Anglo-American Animated Picture Company have a fine selection of subjects. The chief picture is Williamson Dressler & Co.'s masterpiece, The Tower of London. This splendid film is well supported by A Little Child Shall Lead Them and The Deception. The scenic and travel subjects illustrate The Parks of Paris and Fish Preserving in Astrakhan. The comic as usual were well received, including Here I Am and Here I Intend to remain, The Tramp's Awakening, and The Father of Many. The lucid explanations of Mr. Harrison the lecturer are greatly appreciated.

CENTRAL PALACE.—The kinematograph is well received, and the audience is held spell-bound during the progress of Pathé's famous art film, The Murder of Duc de Guise, portrayed by Mons. Le Bargy and other leading members of the Comedie Francaise.

TYNEMOUTH PALACE.—This reconstructed building will be opened for the season on Saturday, May 29th, with a concert party and the Palace Perfect Pictures will form a prominent part of the programme.

Bournemouth.

Mr. T. J. West at Bournemouth (despite beautiful summer weather and countless al fresco, roller skating and other counter attractions) is still doing big business. The Birth of a Big Gun, Nick Carter in Danger, and Foolshead's Alpine Adventures are added to the programme, and by unanimous request The Scilly Isles and The Foreign Spy are still kept in the bill. As usual the comedy films are numerous and of genuine comicality. The artistes are excellent, and are the latest addition to the long list of new comers introduced into Bournemouth by Mr. T. W. Kingston. Miss May Windsor is a very versatile entertainer, and her burlesque of kinematograph pictures in their early days is very funny. The handsome Miss Nellie Nutt is a contralto with a fine voice, artistic method and charming personality.

Stockton-on-Tees.

EXCHANGE HALL (Edison's) (Lessee, Mr. T. Henderson; Manager, Mr. T. Malva).—This week's programme, making the 75th week of continuous showing, includes The Man Bull Fight, The Madwoman's Child, The Captain's Honour, Jessie, The Stolen Child, The Muledriver's Bride, Here I am, Here I Stay, An Awkward Return, Anti Irritability Powder, The Interviewer, The Rustic Flirt, Love Tabloids, etc. The usual good business has been maintained during the week.

THE HIPPODROME (Lessee and General Manager, Mr. Harry Burns).—Included in a good bill the following are shown:—The Manx Motor Race, Jessica's First Prayer, The Acrobatic Servant. In conversation with the general operator, Mr. John Yare, I enquired if he had had many "accidents." He said "No, not one; and I have been operating now nearly two years. Fires, in my opinion, are entirely due to negligence on the part of "somebody."

THE GRAND (Proprietor, Mr. John Batty).—Animated Pictures are discontinued here for the present. The management purpose closing the house, after next week, for a short season. For the time being, contests and competitions are taking the place of pictures.

Middlesbrough.

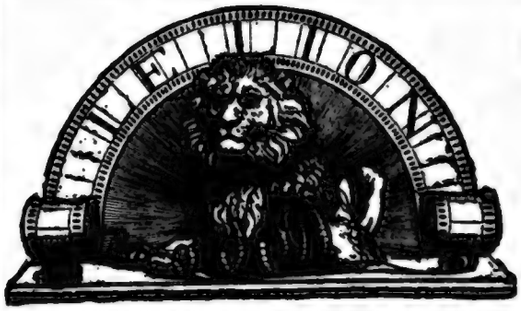
THOMPSON'S PICTURE HALL (Proprietor, Mr. Thomas Thompson; Electrician, Mr. J. Weightman).—This week, which is the 55th of consecutive showing, another capital programme of films is exhibited, each being of an equally entertaining description and including The Lion's Bride, Little Sherlock Holmes, The Lure of the Gown, The Nice Carnival, The Pretty Fisherwoman, I Did It, Mamma, The Never Forgotten Day, and the four great comics—Army Socks, The Dog and The Bone, Weary Willie Tries to Get Warm, Jones' Have Amateur Theatricals. A special feature in the week's programme was the illustrated songs by Mr. A. W. Stephenson—"When the Harvest Moon is Shining" and "Redwing," nightly encores being demanded by highly pleased and appreciative audiences.

THE TEMPERANCE HALL (Lessees, The Walturdaw Co., Ltd.; Local Manager, Mr. S. C. Harper).—The colossal list of subjects this week submitted to patrons was of an excellent nature, and had an enthusiastic reception nightly by satisfied audiences. Figuring prominently was The Great Paris Fire, Waterfalls and Glaziers of the Alps, The Bank Messenger, Carlo and Baby, and The General and Sentry; others included in a long and varied programme were The Boy Accuser, Spot, the Dog Thief, For a Woman's Sake, Electrified Hunchback, Count Ugolino, Mary Jane's Lovers, Tommy at Play, Milliner's Pranks, The Drunken Motor Cyclist, A Grateful Dog, and Foolshead Wrestling.

THE EMPIRE.—A good bill has admirable Ruffoscope Pictures, including The Will of a Youngster, etc.

Hartlepool.

THE TEMPERANCE HALL (Lessees, The Walturdaw Co., Ltd.; Manager, Mr. J. Fisher; Musical Director, Mr. Rawson H.



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Buckley).—This place of entertainment is keeping up its reputation for showing only the very latest subjects. The list this week was an attractive one:—'Arry and 'Arriet, A Night Out, A Good Idea, The Fear, Villagers' Quarrel, Amateur Chimney Sweep, Sporting on the Riviera, Snowball, Trollhatten in Winter, What Happened on a Seat, A False Friend, Road of Life, A Suffragette Wants a Husband, and In Search of Oblivion.

"THE EMPRESS" (Lessee and General Manager, Mr. Albert Mathams).—Amongst some popular films were shown Pompeii of To-day, He Would Skate Home, When Lips are Sealed, On Board the French Warship "Justice," His Wife's Mother, A Broken Vow, and others of a humorous character. The Three Sisters Macqueen and "The Leenas" provide variety turns.

West Hartlepool.

THE OLD PICTURE HALL, (Proprietor, Mr. George Black; Local Manager, Mr. George Hill).—A most interesting and instructive programme is provided this week. Mr. Hill describes it as the "best on record." Good houses have been the rule, and all appreciated the "bill of fare." The continued success of this entertainment is due to the fact that Mr. Black knows what his patrons appreciate and caters accordingly. Mr. Hill says "plenty of change"—change means progress, and progress means advancement; advancing means always moving, and "we are just that." The principal contribution is The Birth of a Big Gun, which, showing the various stages in making from the pig iron to firing, has a strong local interest. The topical picture Captured by Boy Scouts was another good subject and thoroughly enjoyed by the local corps of B.P.'s Boy Scouts who were invited to be present. The remainder of the programme comprised the singing picture "Won't you waltz the Merry Widow," The Trapper's Fatal Promise, Convict 5874, A Day in Washington, Be Careful, Morgan the Pirate, Henpeck's Revolt, A Bad Example, A Hot Time in a Cold Quarter, etc. We omitted last week to mention the hit made by Mr. A. W. Stephenson in a selection from his repertoire of illustrated songs.

THE CANADA PICTURE HALL (Proprietor, Mr. W. F. Jackson).—An excellent programme includes Pathé's fine film The Hand, Chicago May, The Illusionist, The Faithless Friend, Mireille, Mary Jane's Lover, the screaming subject Paul Gives His Last Bachelor Party, and The Revengeful Lover. Mr. Jackson is smart enough to think of his house during the day and for himself at nights, as matinees are now held three times weekly, viz., Mondays and Wednesdays and twice on Saturdays.

At both the variety houses THE PALACE and THE GRAND the programmes are again augmented by a select series of good pictures.

Rumours are afloat that two more picture halls may be opened here at no distant date.

Mr. Chaplain's lease of the Circus having expired, he is contemplating opening a show somewhere in the Middlesborough district.

Sheffield.

CENTRAL HALL (Proprietors, Messrs. Jasper Redfern, Ltd.; Manager, F. W. Holmes; Operator, F. E. Pearson).—The great attraction is the magnificent picture The Last Days of Pompeii, a wonderfully staged film and the masterpiece of Messrs. Raleigh and Robert. Other films shown are Fraternal Jealousy, Love Forbids, Troublesome Twitching, The New Mirror, When Love Wills, a smart trick film The Trumpeter, and a fine dramatic subject A Mother's Protection. Variety was provided by Maud Beaumont (speciality vocalist), Harry Drew (the ever popular baritone), and Bert Marsden (a very smart impersonator of comedians on the variety stage).

THE GRAND (Proprietors, The Vaudeville Syndicate; Manager. Mr. Alfred Turpin).—A well-assorted series of comic, travel and dramatic films were shown by the Raymond Bio-Tableaux. Mary Ellen, the acrobatic servant, and Waltzing Willie greatly amused the audience. Through Savoy, Grace Darling, The Man in the Iron Mask, The Little Savoyard, and The Dog Police completed a very interesting programme.

THEATRE ROYAL, ATTERCLIFFE (Proprietors, North of England Theatres, Ltd.; Managing Director, Mr. Frank Macnaghten).—Still going strong at the Royal. A very smart and up-to-date programme is again presented to the patrons. Kidnapped was the headliner, illustrating Rifle Bill in one of his adventures, Sold to Thieves, Hypnotised, Foolshead as King of Police, and a great attraction—England Invaded. Walter Clyde completed another successful week, and the Cinephone still increases its popularity.

HILLSBRO PALACE OF VARIETIES (Proprietor. J. C. Brothwell).—Thanks to the fine selection of films and the excellence of the variety turns the Palace finished up the week with record "gates." The series of films included The Ship Wreckers, Lost in the Desert, Buying a Motor Car, A Pneumatic Policeman, Australian Axemen, and Rough Riders and the dramatic subject The Silver King. The vaudeville portion of the programme was provided by The Musical Lynns (Arthur and Ethel), the versatile entertainers introducing their brilliant musical act The Newsboy and Flower Girl, in which they exhibit their power as entertainers, Ethel as a vocalist and Arthur as imitator of musical instruments and wonderful piano manipulator. Another favourite was M. Inch, the muscular marvel, in a remarkable athletic display.

EMPIRE.—For Gold and Glory was the title of a fine coloured film shown last week.

BARRASFORD'S HIPPODROME.—The film shown by the Barrascope was Following in Mother's Footsteps.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—Business is still brisk at this hall with pictures and variety.

THE PALACE, ATTERCLIFFE.—Lucy of Lammermoor secured a large share of approval at the Attercliffe Palace.—Vaudeville turns constituted the remainder of the programme.

London and Suburbs.

EUSTON PICTURE PALACE.—Mr. Barker, the enterprising proprietor, is doing good business here and is making every effort to secure not only the comfort but the safety of the public. There are exits back and front to which he has built fireproof stairways, and in anticipation of the L.C.C. requirements has constructed a smoke ventilating funnel from the operating box to outside the building. In fact, since he opened at Christmas considerable improvements have been effected, and the workmen are still engaged on alterations. The principal attraction this week is Pathé Frères fine dramatic film entitled The Meudon Butcher (1039 feet), depicting the realistic experiences of an innocent man condemned to death for a murder committed by his mother; also a good comic by the same firm, Mr. Absentmind. Another attractive series of pictures are those showing the Life of a Chicken (Williamson, Dressler & Co.). Among other good films are The Vagabond, Foolshead Wishes to Commit Suicide, What's in a Snake Bite, Rum Kiln Ashore, and We Desire a Builder.

ISLINGTON PALACE.—The Manager here, Mr. Hardy, is to be congratulated on an excellent programme and a well-appointed hall which will seat 2000 people. The audience are supplied with a well-presented programme of the best pictures, with musical accompaniment. This week's contains, among other films, by Gaumont, a particularly humorous one, viz., A Wonderful Fertilizer, whilst another good comic is by Pathé Frères, A Man of Many Falls. The singing pictures showing "The White Man," "Little Willie Woodbine," and other subjects, prove immensely attractive. Other good films are Collecting Postcards, An Aviator's First Trial, Prestige of Uniform, The Lady's Companion, Sportive Drunkenness, and The Fisherman's Fiancée. Everything is up-to-date in this fine hall. Every Sunday a special performance is given in aid of charity. The pianist is Mr. Martin.

ELECTRIC THEATRE, ISLINGTON, under the smart management of Mr. Harry Salt, is adding to the prestige of the kinematograph world by a display of really first-class films. Principal among them are the very interesting and instructive series showing Life in the British Navy, and grand views of Niagara in Winter, both by the Urban Co. As a contrast, an exceedingly humorous film is one by the American Mutoscope and Biograph Co. entitled His Wife's Mother. This creates roars of laughter. The Dare-Devil Motor Car (by Lion) is another good comic, whilst the hilarity of the large audiences is maintained by Pathé Frères' film The Major Has No Evening Dress. The Boat Race (by the London Cine Co.) is another excellent series. The Magic Carpet, Urban's laughter-provoking film, is also shown. The musical accompaniment is provided by one of Harper's electric pianos. There are four exits to this hall, so that complete safety is secured. The operating box is separated from the auditorium by a thick brick wall. During the summer months the hall can be kept delightfully cool by means of electric fans.

PICTURE THEATRE, ISLINGTON.—Notwithstanding its contiguity to other and larger halls, this theatre appears to be doing good business under the proprietorship of Mrs. Paterson. The quality of the pictures is evidenced by the fact that they are all Jury's, and their variety is shown by the following list:—The Patriot (a stirring drama). The Earthquake at Messina, the great International Football Match England v. Scotland (which is a great draw), and some merry-making comics, among the best of which are A Wild Goose Chase, and Indiarubber Shoes.

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Halfpenny's Picture Palace in Church Street, Islington, has just started two shows a night. External alterations are being effected with the view of enhancing the comfort of the public. A proper proscenium is being built, and two private boxes capable of holding thirty people in each. The hall will hold 600, and for the convenience of customers in bad weather a crush room is being constructed. The programme includes the following films:—Rifle Bill No. 3, Bertie at the Gymnasium, Champion Skaters, The Convict's Revenge, The Taxagramme Restaurant, A Sister's Love, and Richard III. The manager is Mr. Harry F. Hill and the musical director Mr. John Noble.

Rivers Hall, Essex Road.—Excellent business is being done by Messrs. Stebbings & Edwards at this palatial picture palace abutting on the New River. Among their special films this week are (Pathé's) Martyrdom in the Reign of Louis XVII., Richardson's Bloodhounds Tracking a Criminal (by Gaumont), and a magnificent coloured picture by Pathé entitled The Bogie Woman. The Legend of an Erring Jew and twelve other pictures make up a formidable show, combining history, romance and the drama, whilst the humorous side of life is depicted in such films as The Shrove Tuesday Turkey (by Pathé). Specially selected programmes are also submitted to an appreciative audience on Sundays. Special precautions are taken to avoid anything like a fire panic. Not only is the fireproof operating box completely shut off from the interior of the hall by a wall, but water tanks are provided in the immediate vicinity of the two operators.

Hampstead Road.—The Whilon Enterprises Syndicate are opening at No. 113, the hall having been redecorated and fitted for 150 persons. The projection is from behind the screen, and will be done by Mr. F. W. Green, N.A.C.O., the old operator of the Tivoli Tours. The manager is Mr. J. White, and as a continuous show is to be given from 4 to 10.30 and the admission is only 2d., 4d. and 6d., good business may be expected.

Electroscope Palace, Clapham Junction (Manager, Mr. J. Fabbro, jun.)—This week's programme includes the following subjects:—Foiled by a Woman, The Curse of Drink, Animated Posters, The Lost Handkerchief, Policeman for an Hour, Satan at Play, Enchanted Hat, The Devil's Bargain, The Angel of the Village, The Flower of Youth, The Hostage, Sailor's Practical Jokes, It is the House Decorator, etc. Fabbro's Improved Singing Picture is a splendid selection entitled "Hello! Little Girl," introducing a tourist meeting two Chinese and two Indian ladies in costume.

Worple Hall, Wimbledon.—Mr. A H. Smith is showing the following, drawn from the stock of the Premier Film Trading Co.:—White-Gloved Man, For the Honour of the Czar, Playing Patience, Unnatural Father, Mother or Wife, Choosing His Fiancée, The Dog Came Back, Freddy's Love Affair, etc.

The Theatrd de Luxe in the Strand, owned by the Electric Theatres, Ltd., one of the most luxurious centres of the kinematographic art, is doing big business. Last week the special attraction was La Tosca, and this week appreciative audiences have witnessed with delight Lubin's pathetic scene of Convict Life, Gaumont's laughable Moving Day, Pathé's Dog Detective and Cigar End, and Jones' New Neighbours and Trying to Get Arrested, both the latter excellent films by the American Biograph Company A False Friend (Walturdaw) is also a good and attractive film. The enterprising management provide letter paper, postcards and envelopes for the use of their patrons in a quiet alcove adiacent to the entrance, and the story of a visit to this regal establishment is well worth writing about. The comfort of the public is well looked after by the courteous manager, Mr. P. T. Brickwell.

Picture Palace, Lambeth Walk.—The Premier Film Trading Co. has supplied Mr. Baker with the following films:—Outwitted, Suffragette's Dream, In Cupid's Realm, and Indian's Revenge.

The Electric Palace at the Marble Arch is another handsome hall. Brilliantly illuminated at the entrance by electricity, the hall itself is entered by a noble vestibule about 50 feet long. Here luxurious plush divans are provided for the public, and the vestibule is adorned with flowers and ferns. On the walls are hung some good-class engravings. The auditorium will seat 600 people, and one of the features of the place is the fact that the seats are gradually raised from stage to entrance, so that everybody can see well. Another feature, and a special one, is that the hall is always well lighted. By an ingenious curtain arrangement, over the patent rights of which the Company have exclusive rights, the whole of the pictures can be shown with the lights all on. In fact, we were assured by the manager—Mr. George Seymour—that by this system the pictures can be shown quite as effectively in the daylight. There are two exits in front, and one at the rear leading into Bryanston Street. The operating box is fireproof, and effectually separated from the audience, so that it is almost impossible for a fire to occur. The programme is maintained up-to-date, and besides the best stock pictures by well-known makers such as Pathé Frères, Gaumont, Urban, Nordisk and others, the most recent topical events are always secured. For instance, they made a big hit with the Boat Race and the Football Final, and they will have some good films of the Derby. On the occasion of our visit a special exclusive film was being shown showing Mr. George Grossmith, jun., and Mr. Edmund Payne, assisted by Miss Madge Melbourne, in "Our Miss Gibbs" from the Gaiety. Sitting modestly at the back of the hall was Mr. Grossmith himself intently watching his own comedy touches as depicted on the screen, and smiling softly at the humorous scenes presented by "The Hon. Hugh" and "Tim." Another excellent film was Charles Dickens' "Edwin Drood," with fine musical and stage effects. This film alone is worth all the money charged by the charming young lady in the pay-box. There was, however, more to follow. That very novel, grotesque and ingenious film known as Dissolving the Government—an Urbanora Joke, was included in the bill, and the large audience was both amazed and delighted.

The Recreations Theatre, in the Edgware Road, true to its title, has introduced an innovation. Not content with furnishing their customers with the best class pictures, the company now supply afternoon teas free of charge. The tea is brought to any customer who desires it in a dainty Japanese cup, with a plate of biscuits. This idea is, no doubt, much appreciated by ladies when out shopping and who, before going home, wish to spend a pleasant hour with the world before their eyes, as Mr. M. A. Pyke so pithily puts it. The films being shown when our representative looked in comprised some of the best of Pathé's and the Itala Co. The programme is a continuous one with an entire change three times a week. The musical accompaniment here is very satisfactory. Not only is the whole place fitted up in such a manner as to please the most fastidious of critics, but extraordinary precautions have been taken to secure immunity from fire. The operators are shut off from the audience by a nine inch concrete wall and the machines are protected by patent iron shutters, so that should a film fire no possible smoke or flame could get through to alarm the audience. The operating room is a large and lofty one, constructed entirely of concrete and well ventilated—one of the best we have seen for the operators. Besides the usual exits there is one which leads from the back of the hall into the main road by a separate passage way. The Recreations Theatre is a credit to the kinematograph world — a pleasant resort where instruction is blended with amusement and entertainment, and where a kaleidoscopic view of the thrilling events of the world, past and present, is presented daily to large and appreciative audiences.

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A POLICEMAN'S REST.—Two tramps, thrown out of a restaurant, make their way to the woods and settle down to sleep. In another part of the forest a policemen is seen reclining on a sheet which he has commandeered from the line on which it has been hung to dry. Two young men, passing, see an opportunity for a practical joke, wrap and tie him up in the sheet and leave him helpless. The tramps coming by, think the sheet contains a bundle of washing, and decide to steal it. They sling it over a pole and carry it off, but the rough usage it receives releases the policeman, who pursues the tramps and at last captures them and marches them off to the station.

Itala Company

MASANIELLO, although not scheduled as an "Art Film," is well worth inclusion in the Itala series of special subjects. Superbly staged and no less well acted, it is one of the finest dramatic subjects we have seen for a long time, and should grip every audience before whom it is placed. It deals with a thrilling period of Italian history, and, entwined with the story of a titled lady's intrigue, we are given dramatic incidents of the Neapolitans' struggle against Austrian domination. In the opening scene in the market-place a number of picturesquely attired peasants are seen applauding a handsome young man who is haranguing them about the last instance of Austrian tyranny. In scene two the same young man, with a basket of fish on his head, is seen pursuing his trade. Outside the palace of the Austrian Viceroy, he is called in by a servant and ushered into the presence of the great man's wife. Left alone with the latter he offers his wares, but to his surprise is given to understand that these only formed a pretext for summoning him, and that the grand lady had conceived a passion for him, the humble hawker. He is disgusted and hurries out of the house, and, as the next scene shows, plays a prominent part in the revolt of the Neapolitan peasantry—who angrily attack the tax gatherers and, armed with all sorts of weapons, proceed to attack the Viceroy's Palace. A most striking scene presents the approaching multitude as they appear through an archway of the Palace. The panic-stricken inmates are led to safety through a secret passage by the Viceroy's wife, who is afterwards seen determinedly opposing the negotiations for peace. Determined to secure revenge upon the man who has scorned her, she dons the dress of a peasant girl and enters the revolutionary barracks, making her way to a room where Masaniello is haranguing his comrades. She gives him a drink in which she has previously placed poison, and Masaniello, becoming mad, begins to shout out nonsense. In the midst of the ensuing uproar Austrian soldiers burst in and capture him. In a cell in the castle to which he has been consigned Masaniello is visited by his triumphant enemy, but her taunts are cut short, for the madman gets his hands free, leaps upon and nearly strangles her. He is restrained by the soldiers, who burst in, and in the last scene is led out to execution, the woman watching him fall and gloating over his dead body.

THE SARDINIAN BRIGAND has a delightfully pretty setting, many of the scenes taking place in the neighbourhood of a waterfall. A Sardinian peasant's daughter falls in love with the "black sheep" of the neighbourhood, and her father discovering it determines to prevent the union, and with that purpose proceeds to the bridge over the waterfall, by which he knows the young man must pass, and weakens the timbers so that they will precipitate his enemy into the water. Unfortunately his daughter learns his plan and, going to warn her lover, comes to the bridge first, ventures on the unsafe plank and is swallowed up by the waters as the two men appear; while the enraged father, dropping on one knee, shoots the young man.

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No.		Length	Price £ s. d.
237	Grand National 1908, e ...	475	2 0 0
238	Waiting at the Church, c ...	445	2 10 0
239	The Lost Collar Button, c ...	385	2 0 0
240	The San Francisco Disaster, e ...	700	3 0 0
242	All Through a Typewriter, c ...	630	3 5 0
244	Coney Island at Night, p ...	225	1 0 0
246	First Round English Cup Tie. Tottenham *v.* Everton	245	10 0
249	Spot at the Telephone, c ...	160	16 0
267	Cambridge *v.* Harvard boat race, e	430	1 10 0
268	Harry Tate as an A.B., c ...	205	1 0 0
274	Foxhunting, s	245	1 5 0
275	,, ...	325	1 15 0
276	,, ...	255	1 10 0
279	The Doom of the Crinoline, c ...	385	2 0 0
289	The Serenade, c	390	2 0 0
294	Towing the Bow of the Suevic, e	440	2 5 0
297	Port Arthur, Siege and Surrender, Views, etc e	1300	6 10 0
298	Artful Lovers, c	390	2 0 0
302	Cliff Climbing, p	430	3 10 0
304	A Lover's Quarrel, c	370	3 0 0
317	The Detective, d	440	2 5 0
319	The Busy Bee	385	2 0 0
325	English Cup Final 1908 Wolves *v.* Newcastle United, e	385	1 10 0
330	The Bookmaker, c	130	12 6
345	The Cruel Poacher, d	760	4 0 0
346	English Cup Final 1908, e ...	335	2 0 0

No.		Length	Price £ s. d.
350	Hop Picking in Kent, i... ...	260	1 7 0
354	Madam's Fancies, c	428	3 10 0
368	Winter Sports, e	725	3 15 0
375	A Diabolo Nightmare, c ...	375	2 0 0
382	The Mystery of a Cab, c ...	270	2 0 0
385	A Drama on the Riviera, d ...	480	2 10 0
387	The Stilt Race, c	430	2 5 0
392	The Gamekeeper's Dog, d ...	435	2 5 0
400	Wrongfully Accused, d... ...	535	2 15 0
401	The Magical Press, c	495	2 10 0
402	The Ramming of H.M.S. Gladiator, e	295	1 10 0
410	Good Luck for the Coming Year, c	390	3 0 0
417	A Sham Sword Swallower, c ...	355	1 15 0
418	The Stranded Liner Jebba, e ...	150	12 6
420	A Prehistoric Motor Ride, c ...	125	10 6
422	A Nervous Kitchen Maid, c ...	285	1 10 0
429	When the Wife is Away, c ...	225	1 0 0
433	The Despatch Bearer, d ...	725	10 0
434	The Tailor's Practical Joke, c ..	379	2 0 0
435	Bella Davis and her Piccanninnies, c	240	1 0 0
436	Dranems Draem, c	55	5 0
441	Poor but Honest, d	460	2 10 0
442	The Robber's Robbed, c ...	396	2 0 0
443	Accidents will Happen, c ...	440	2 5 0
444	Weird Fancies, coloured, f ...	195	2 10 0
445	Engulfed in Quicksands, d ...	495	3 0 0
446	A Diabolo Tragedy, d	335	1 10 0
447	Fatherhood and Drunkenness, d ...	500	3 10 0
449	The Tormented Mother-in-Law, c	340	1 15 0

passionate rich lady. The child is adopted by the latter and grows up in luxury with nothing to remind her of her old life but a rag doll which she was carrying when she was decoyed from home. At last the doll is the means of restoring her to her parents. A glazier is one day called in to attend to a broken window and sees the doll, which he recognises instantly as that carried away by his long lost child. The girl entering, explanations follow, which lead finally to the girl's father and mother sharing with her the bounty of her patroness.

AMERICAN MUTOSCOPE & BIOGRAPH CO

LUCKY JIM.—Jack and Jim woo the same girl—Jim wins and weds her. Jack sits disconsolately in his lodgings mourning his solitude, while Jim finds the wedded state less blissful than he expected—the charmer being an indifferent cook and addicted to throwing dishes when complaints are made of the fare. Jim at last shuffles off this mortal coil—a victim to acute indigestion—and Jack, losing no time in again presenting himself, this time wins the girl, and in a very short space of time comes round to the belief that Jim is luckier dead than he was alive.

THE DRIVE FOR A LIFE.—A wealthy young man who has been engaged in a flirtation with an attractive widow, informs her of his engagement to another girl. The jilted woman is seized with a passionate jealousy and plans a terrible revenge upon the innocent cause of the slight. Procuring a box of candy, she treats it with poison and despatches it to the girl with a note written in an imitation of the lover's handwriting. The young man accidentally discovers what she has done and entering his automobile drives at full speed to his fiancée's home. All sorts of obstacles have to be overcome– a toll gate is closed but the car is driven through it, a farmer's wagon is upset, etc. The hero dashes into the room just as the girl has opened the packet and is about to raise a piece of the candy to her mouth.

TWIN BROTHERS.—Two boys, twins, leave the old homestead to seek their fortune in the world. They go divergent roads, and are soon widely separated one from the other, but they grow lonesome and try to find each others whereabouts, without success. We lose sight of Bill, and Dick is seen to have struck hard times. The manager of a dime museum offers him a job to play the gorilla. It is pretty soft until the astute impresario decides to pull off an inovation—that is, a gorilla and lion in the same cage. Dick objects most strenuonsly to this arrangement, but his objections are quelled with a gun and he is sorced to share the same menagerie hall-room with the lion. The lion if as frightened at the gorilla as the gorilla is at the lion, for they are both fakes. On discovering each other's harmlessness they both decide to mutiny, and upon throwing aside their disguise they each recognise their brother.

THE GAUMONT CO

CONVICT 99—a kinematograph version of the popular drama, founded upon a serial in *Answers*, is issued this week by Gaumont's as the first of a series of films of some of the more famous English dramas. The company acting the play at theatres throughout the country has been utilised in the preparation of the film, Mr. Frank Beresford taking his part of Laurence Gray, the hero. The story is probably too well known to need a detailed description, and it may be said that it loses none of its attractiveness despite the lack of dialogue, the effective acting and staging and the judicious use of sub-titles enabling one to follow each scene with the greatest ease. Laurence Gray is condemned and imprisoned for life for the murder of the the auditor, Kesteven, which has actually been committed by Vicars, his fellow clerk, and rival for the hand of the daughter of the head of the firm, in order to prevent his defalcations being discovered. Vicars bribes a brutal warder, Gannaway, to illtreat Gray and the latter at last turns upon his tormentor and knocks him down, afterwards making an attempt to escape, but is wounded and brought back to the prison. Another chance of relief shortly occurrs—a convict whose term of imprisonment is shortly to expire, changing numbers with Gray, in order that the latter may be released in his place. The change is detected by a warder, who, however, consents to keep silence after Gray has saved his daughter from being run over by some heavy trucks in the prison quarry. Gray is released and at once makes his way to his sweetheart's home. where he encounters Vicars. A terrible struggle occurs between the two but the latter escapes. The same day, however, he encounters Gannaway upon Hampstead Heath and the latter, who has lost his position as warder, and puts his ill-luck down to Vicars, shoots his accomplice before blowing out his own brains. Vicars is just able to scribble a confession in a policeman's notebook before expiring and Gray thus vindicated, nothing remains to delay the wedding, which accordingly brings the film to a happy ending.

The Gaumont Paris establishment contributes its usual selection of capital comic films to the week's output from Chrono House, the best of a good batch being THE RIVALS. These are two young men—one enormously tall and the other just as remarkably short and stout—who, previously good friends, fall out owing to their desire to marry the same girl. Both communicate their desire to the father, and the latter asks the girl which young man she favours. She professes herself unable to make a choice and the father thereupon tosses up a penny which falls in favour of the tall gentleman, who is accordingly overjoyed to hear that his proposal has been accepted. His rival says nothing in reply to his friend's exultation, but pondering a way to get even, at last makes a purchase at a chemist's shop and just before his tall friend sets out to visit the lady puts a tablet in his wine. The results are seen in the drawing room, the young man being afflicted with terrible internal pains, amazing the company by his contortions. The stout one repeats the dose prior to each visit paid by his friend to his future relatives, and even on the eve of the wedding, with the result that in the middle of the civil ceremony, an extra bad attack seizes the bridegroom, causing him at last to roll on the floor in agony. This is the last straw, the ceremony is stopped and the young man given his dismissal and when he calls next, it is to be informed that his fat friend has been accepted as a husband for the lady.

ELECTRICITY FOR NERVOUSNESS is a capitally humorous film, going with a swing from start to finish, and embodying the novel idea of a man suffering from a nervous disease, who is given a magnetic belt to wear and becomes so charged with electricity that everybody who touches him gets a stiff shock. Seeing a number of men struggling with an iron girder he goes to their assistance and the metal, acting as a conductor, the whole party are soon indulging in weird contortions in their efforts to get free. A number of workmen with whom he collides are similarly effected and, leaning on a metal gate at a level crossing on which several other persons are already resting, he causes the latter also to indulge in an involuntary dance. After sundry other experiences of a similar character, the invalid decides that the cure is worse than the disease and taking off his armour, leaves it in a field for the first passer by.

AN INFLATED BABY.—A remarkably diminutive baby is consigned by her parents to the care of a peasant couple, and the latters' treatment proves so successful that when the child is returned to its parents it is some 5 feet 8 inches in height, 20 stone in weight, and proportionately strong. After a short experience of the inconvenience of having such a child in the house—whom it is not safe to hit back, when she has petulantly kicked you—the parents have recourse to a doctor. The latter puts the ponderous infant on a couch and applies a special course of massage which soon makes the child as small as it was previously big. This is a capital film, and certain to cause hearty laughter.

Two further comics from Gaumont's bear the titles THE INTREPID TOURIST and THE LOVER'S SOUVENIR. The former details the amusing exploits of a traveller who after sundry falls, slips over a precipice and is left hanging by his guide, who threatens to cut the rope unless certain debts due to him are paid, but has the tables turned on him by a quick movement on the part of the tourist. In the latter, we are introduced to a poverty stricken gentleman who has conceived the quaint idea of converting his single chamber into a kind of museum of relics of ladies he has loved, each furnished with a ticket, bearing details of the circumstances under which it was secured. The hero is seen in the various stages of one of these amusing love affairs.

VITAGRAPH COMPANY OF AMERICA

COHEN AT CONEY ISLAND.—This film pictures the experiences of Cohen, his wife and the little Cohens on a holiday trip to Coney Island, the famous New York pleasure resort. They visit Steeplechase, Dreamland, Luna Park and in fact take in all of the interesting sights of the pleasure centres; the roulette wheel, soup bowl, shooting the chutes, take a ride on the camel, see the Salome dance and wind up the day with a plunge in the ocean.

COHEN'S DREAM OF CONEY ISLAND is a companion picture to the above. After the strenuous day at the Island, Cohen and his family return home, retire early, and we find Cohen and his wife almost instantly falling asleep. In his dreams Papa Cohen sees all the sights over again. He visits the Egyptian fortune teller, but upon being insulted by the latter gets into an awful scrape. Then the famous Salome dance and so on down the line until he has visited every place of interest on the Island. He winds up at Bostock's, where he enters the cage with the animals. They break through the doors, chase him through the streets and as they pounce upon him he wakes up. Cohen takes a couple of motzas from the table, eats them and falls off to pleasant dreams.

To an already long list of picture versions of famous plays and stories this Company add this week KING LEAR. The aged King Lear divides his kingdom into three parts for his three daughters, according to their love for him; Goneril, his eldest daughter, declares her love for him, then Regan. Cordelia, his youngest, realizes that her sisters are only professing love and deceiving her father. She will not say she loves him and he banishes her. His faithful follower, the Earl of Kent, intercedes for her, and in a choleric rage the King banishes him. To help and protect his master the King, the faithful Earl of Kent disguises himself as a peasant and is retained among the King's followers. Lear visits his daughter Goneril, and is treated so coldly and disrespectfully that he curses her. The Earl of Kent is sent in advance to Regan to say the King is coming to visit her, but she has him put in the stocks and left there all night. Another faithful old follower of King Lear, the Earl of Gloster, has two sons. The wicked Edmund deceives his brother Edgar, and by means of a forged letter makes his father believe Edgar is going to attempt his life. Gloster pursues his son Edgar, who disguises himself as a madman to escape. Lear visits his daughter Regan. She treats him coldly, but lovingly welcomes her sister Goneril. The two ungrateful daughters leave the old King out in a raging storm. He wanders about in the rain until he goes mad. He is at last rescued by his youngest daughter Cordelia. He regains his senses after a long sleep and recognizes her. They are captured by Edmund's soldiers. Edgar, in disguise, challenges his brother to mortal combat and kills him. Edmund confesses he has the old King and his faithful daughter Cordelia in prison and they are released, but too late.

WILLIAMSON, DRESSLER & Co.

HOW THEY MADE A MAN OF BILLY BROWN.—This film is certain to prove a hit and well deserves any success that it may obtain. It sketches the transformation wrought in the character and appearance of a typical country yokel by a course of service in a smart London Territorial regiment. In the first scene Billy is seen leaving his country home after a sheepish farewell to his parents and sweetheart, and arriving at his uncle's office in the City, where he delivers a note saying that "This is Billy . . . . you will be sure to find him useful. See that he doesn't get into bad company." Left with the other three clerks Billy is made something of a butt—books and papers are thrown at him, etc., etc. One day in the street he is passed by two well set-up young men in territorial uniform and is so impressed by their smartness that he goes to the office and enlists in his turn, the recruiting officer and sergeant having some trouble in concealing their amusement at his appearance. A series of scenes then show Billy at various stages of his training as a soldier, in each one of which he displays a little less awkwardness. At "his first drill" he presents a very ludicirous appearance and after persistently keeping out of time with the rest is called to the front rank and given special instructions. A month later, at rifle drill, Billy's antics are even funnier—he shoulders his weapon wrong way round, drops it on his toes, etc., to the great amusement of his comrades. Three months later, however, he is hardly recognisable, and gives such a smart performance at physical drill that he is complimented by the instructor. Six months later still he gives a further proof of his manliness, summarily knocking down a fellow clerk who attempts to take advantage of him. After a glimpse of his life as a finished soldier in camp with his regiment, we are shown Billy's return to his home, when father, mother and sweetheart can hardly recognise in the smart soldier the bashful lad who went away. Williamson's inform us that this capital subject will be released on Monday next, May 24th, when copies will be in the hands of both London and Provincial buyers.

ROBT. W. PAUL

It is a treat to find Mr. Paul's old form breaking out again after a lapse which has been remarked by the whole of the trade, and we quite expect a resumption of his energies. The subject reviewed to-day is certainly of superb quality, and has evidently been expensive to produce. One cannot burn a row of cottages, use 100,000 gallons of water and employ fireman and policemen without paying the piper; in our opinion the expense was merited by the result, and we recommend buyers to call and see THE BURNING HOME. A mechanic bids goodbye to his wife as he leaves for work. Soon after the house of a neighbour catches fire, but she succeeds in rescuing her children, and then alarms the mechanic's wife. News of the fire is transmitted to the father, and he makes a dash for home, but he fails to catch either the tramcar or train. Meantime the thatched roof of the first cottage has ignited and both the women and children are making efforts to save their furniture. The mechanic's young son endeavours to save his sisters' playthings from an upper room, in attempting which he is kept back by the flames and smoke, and sinks back suffocated. The fire brigade arrive, and the mother appeals to the captain to save her son. The captain tries to enter the house by the door, but is beaten back by the flames; eventually he succeeds in entering through a window. Meantime the firemen have raised a ladder, and the boy is passed out from the bedroom window. The police and firemen endeavour to restore animation to the boy by artificial respiration. The father obtains a bicycle by force. The fire has got a thorough hold on the houses and they are rapidly reduced to ashes in spite of the efforts of the brigade. At last the father reaches home on his bicycle to find his boy in the hands of a doctor, who ultimately succeeds in restoring him, and gratefully clasps the hands of the gallant fireman who effected the rescue.

London Cine. Co., Ltd.

THE WHITE SLAVE.—A Moorish chief becomes infatuated by the beauty of a French nurse who is in attendance upon the sick and wounded Algerian soldiers, and arranges with a slave who is a servant in the camp to have the nurse drugged and abducted. At the slave market the nurse is put up for sale. A French officer, who is her lover, endeavours to buy her back, but is outwitted by the chief. In the meantime, the slave repents of his action owing to the brutal treatment he has received from the chief. He enters the harem and strangling one of the eunuchs, takes his place. The chief then brings in the white slave and introduces her to the rest of his wives, who receive her very ungraciously. The chief, having dismissed the harem, makes mad love to the nurse, who scornfully rejects him. She is then removed by the slave. At the mouth of the river the French officer is in waiting with a raft ready to assist the nurse to escape. The nurse is brought to him and is immediately placed upon the raft, but the chief has discovered her absence and is hot in the chase. He arrives just as the raft is about to put off, and seizing the slave who has betrayed him casts his body into the river. A fight ensues, the French officer on the bank kills the chief and escapes with the nurse.

ALL SCOTCH.—A humorous incident of a Scotch figure being removed for a joke from outside a shop by some thieves one of whom makes up as the figure and takes its place. The extraordinary and cunning method of thieving is most cleverly depicted, articles being purloined from all passers by, even including a lady's skirt.

PATHÉ FRÈRES

THE WEIGHT REDUCING INSTRUMENT.—This film is extremely amusing. Mr. Slim, a young millionaire, makes known his desire to meet with a sister soul, a little ripe even, provided its owner is of elegant proportions. This advertisement touches the heart of a lady who is desirous of getting married, but is afflicted with a 23-stone corpulency. The mother and daughter seek a celebrated specialist, who undertakes, in consideration of a fee of £40, to relieve them of 30 lbs. provided they submit to the treatment imposed upon them. The treatment is commenced—gymnastics, boxing, jiu jitsu, rolling exercises, douches, etc. After a week of exceptionally severe treatment the desired result is obtained, and the slender damsel tremblingly awaits the unknown fiancé. At sight of Mr. Ralph Slim, as heavy as a hippopotamus, the girl, angry and trained in boxing, vents her wrath upon him.

A SOLDIER'S HEART.—Helen is the fiancée of Lieutenant Champreux, and her mind poisoned by the insinuations of an unsuccessful suitor, leads her to believe her lover false. The lieutenant one evening receives a letter addressed in a feminine handwriting, which causes him to turn pale and hurriedly quit the room. The girl, maddened by jealousy, allows the denunciator to make enquiries regarding the movements of the lieutenant. The former spys upon the home of his adversary, where he discovers a female The fiancée accompanied by her father seeks Lieutenant Champreux. They discover his old mother, a peasant woman without education, who dare not show herself in the society frequented by her son.

BALLOON MAKING.—This film shows us the different stages of the manufacture—the sewing of the material, sticking bands on the seams, varnishing to render the stuff waterproof, weaving of the car, making the net, fixing the anchor and the car—all that the balloon undergoes before the traditional "right away" and its ascension to those regions to which the wind carries it.

THE LITTLE SOLDIER.—Adopted by the regiment, after a terrible epidemic which has ravaged the country leaving him an orphan and homeless, the child, then two years old, grows up to become the drummer boy of the regiment. He is brought up with the daughter of the Colonel, and when the young girl receives an offer of marriage, both of them perceive that their childish idyll has given place to a deeper feeling which they cannot uproot. The girl confesses this to her father, and declares that she will marry no other but her old playmate. The Colonel offers an inflexible resistance, but the despair of the two young creatures, who are both equally dear to him, causes him to relent and give his consent, so greatly desired.

OH! THAT BEARD.—Surprised by an outraged husband in the act of making love to his wife, the principal character by means of a number of quick changes in which a beard plays the principal part, succeeds in gaining admittance to the wife under the eyes of the husband. Their imprudence, however, results in their being discovered, and the angry husband, believing that he recognises in every passer-by the admirer of his wife, ultimately becomes mad and is shut up in the asylum, where he struggles furiously with imaginary beards.

URBAN ECLIPSE-RADIOS

A TRIP IN MR. WILBUR WRIGHT'S AEROPLANE.—These exclusive photographs were taken, in the presence of the King of Italy, by special arrangement with Mr. Wilbur Wright during his recent visit to Rome, and present the first pictures taken from an aeroplane in full flight. The areoplane is seen leaving its shed, the Minister of War and Military Authorities watching Mr. Wilbur Wright preparing for flight, the latter manœuvring the aeroplane before the camera, giving a splendid idea of its construction. When the aeroplane is on the starting rail, the King of Italy photographs the machine and sets the propellers in motion. With Mr. Wilbur Wright and an Italian officer as passengers, the machine then glides swiftly along the rail and rises, bird-like, into the air, the King and Royal party viewing the flight. The aeroplane manœuvres round a captive baloon, then approaches directly towards the camera and soars over the instrument. The descent is graceful and easy, and Mr. Wilbur Wright is seen showing the working of his machine to the King of Italy and the United States Ambassador, by manipulating the flexible and steering sails. The operator's flight with Wilbur Wright is then given, including a panorama of fields, aqueducts, Roman ruins, etc., as viewed from the aeroplane from the time it leaves the starting rail until it again reaches terra firma; also pictures of the royal party watching the progress of the machine. This picture will almost certainly prove as successful as it is unusual.

OVER THE ROCKIES ON A C.P.R. FREIGHT TRAIN was photographed from the roof of a rear van, and the views show the train rounding a curve—the lengthy train of trucks and vans in full view; journeying through the pine forests, showing gorges and beautiful scenery, and the mighty load slowly but surely ascending the Kicking Horse Pass. The combined efforts of three powerful locomotives are necessary. An amusing display of leap-frog and other antics on top of the coaches is indulged in by those in charge of the train as a means of combating the intense cold.

MODERN BURGLARY.—A family leave in their motor for a holiday. Soon a furniture van arrives, and the butler is requested to receive delivery of a cupboard, and it is duly carried into the drawing-room, and during the night a burglar emerges from the article of furniture and secures valuables and retires to his hiding-place. Next morning the furniture van again arrives, and the carman delivers a note to the effect that the cupboard was wrongly addressed and requesting its return. The demand is innocently complied with, and even a policeman assists in placing the cupboard in the van.

The Urban list of films also includes pictures of the TERRITORIAL MARCH through the City, the new Dirigible "Baby," and a couple of good dramas in THE DESERTER and LOVE'S TRAGEDY. The latter is a story of the days of Napoleon, including some realistic and pathetic battle scenes. The former tells the story of a soldier who, after assisting in the capture of a band of smugglers, turns traitor at the instigation of a female member of the band, with whom he is in love, only to find, after he has forsaken his honour for the girl's sake, that she has no use for him, once he has served her ends, and finally to end his own life. The scenery introduced is strikingly beautiful.

Cines Co.

DON CARLOS, a Tragedy at the Court of Spain, is just one of those highly-finished artistic productions for which this Company are famous. The story of an illicit love at the Spanish Court in the medieval ages is presented in a series of vivid tableaux, in which the acting, the costumes and the scenic effects are absolutely in accordance with the spirit of that courtly period. The tragedy opens with a scene showing Philip III. introducing to his courtiers his newly married second wife. She is a graceful and beautiful woman, and Don Carlos, the King's son, soon succumbs to the seductiveness of his handsome step-mother, who madly returns his fatal passion. Secret meetings in the lovely gardens of the Palace follow. In the meantime, Don Juan, Duke of Austria, has quarrelled with Don Carlos over a game of dice and seeks revenge. This is a specially good scene, showing the quarrel and the timely intervention of the Queen, who endeavours to make an appointment with her lover by dropping a letter enclosed in a handkerchief. This letter falls into the hands of Don Juan, who sees his way to revenge the insult put upon him by Don Carlos, by giving the fatal letter to the King. Elizabeth, disappointed at the non-arrival of her guilty lover at the place of assignation, hurries to his rooms, where she is surprised in the company of Don Carlos by the arrival of the King with his favourite courtiers. The King upbraids Queen Elizabeth with her infidelity, and turns upon Don Carlos. Rapiers are unsheathed, and there is a general fight, for by this time some of the devoted attendants of the young and popular Don have arrived on the scene.

LATEST PRODUCTIONS.

Week's Current Films denoted by asterisk *

CRICKS & MARTIN,
London Rd., Mitcham

	Feet
An Ingenious Revenge	265
Little Jim	375
Bertie Buys a Bull-Dog	340
My Word, if I Catch You Smoking	490
A Man Housemaid	550

EDISON MFG. CO.,
100 Victoria Rd., N.W.

Star of Bethlehem	935
Canadian Water Carnival	985
Midnight Supper	530
Love is Blind	415
Uplifting of Mr. Barker	970
Coloured Stenographer	595

WILLIAMSON, BRESSLER & CO.,
27 Cecil Court, W.C.

*How they made a Man of Billy Brown	575
The Boy and the Convict	750
The Cattle Rustlers	960
A Pair of Kids	200
Orange Crop in Palestine	460

HEPWORTH MFG. CO.,
17 Cecil Court, W.C.

*His Only Friend	350
*Curate at the Races	575
*The City of Westminster	325
The Fancy Dress Ball	350
The Treacherous Policeman	675
Villain's Downfall	725
Dog and the Bone	275
Biskra and the Garden of Allah	250

CLARENDON FILM CO.,
Clarendon Rd., Croydon

Morganatic Marriage	490
The Invaders	—
Hard Times	390

LUBIN FILMS
Markt & Co. (London), Ltd., 6, City Road, E.C.

*The Stowaway	820
*Little Rag Doll	460
*Which was the Happiest Time in Your Life?	420

THE CINES CO., Ltd.,
Arundel St., Strand, W.C.

*Don Carlos	777
*An Ideal Couple	377
*The Black Hand	420
Marriage in all Countries	492
The Dentist's Device	144

THE WALTURDAW CO.,
10 Dane St., W.C.

*The Poacher	630
The Patent Glue	580
A Hot Time in a Cold Place	254
A False Friend	660
Kinematographic Drama	370
Enthusiastic Handball Player	370

THE GAUMONT CO.,
Chrono House, Sherwood St.

*Convict 99	1060
*The Rivals	460
*Electricity for Nervousness	330
*The Stepmother (Messter)	490
*An Inflated Baby	442
*Lover's Souvenir	446
*Intrepid Tourist	258
Naples	515
Illegible Prescription	537

URBAN-ECLIPSE-RADIOS,
Urbanora House, Wardour St.

*March of the City Territorials'	300
*The New Dirigible Balloon "Baby"	165
*The Wizard's Walking Stick	410
*Over the Rockies on a C.P.R. Freight Train	285
*Trip in Wilbur Wright's Aeroplane	505
*The Deserter	715
*Love's Tragedy	550
*Modern Burglary	420

WALTER TYLER, Ltd.,
48/50 Waterloo Rd., S.E.

On Water-Ski	225
Tollfors, Sweden in Winter	230
Captains Honour	698

LONDON CINE. CO.,
154 Charing Cross Rd., W.C.

*White Slave	380
*All Scotch	515

THE ECLAIR CO.,
27 Rue Taitbout, Paris
Agents—WALTER TYLER, Ltd.

Calino Objects to Work	380
Petro the Muledriver	625
The Poisoned Flower	750
The Baffoon (No. 1 Art Series)	985

WARWICK TRADING Co.
113-117 Charing Cross Road

*How the Bull Dog Paid the Rent	423
They Would be Acrobats	390
Last Days of Pompeii	1150

LE LION FILMS
J. F. Brockliss, 7 Rupert Court, W.

*A Difficult Breakfast	366
*Antwerp and Ostend	357
*The Devil's Wine	300
A Game of Ninepins	302
The Muzzle	290

ITALA CO.,
Corso Casale, 91, Torino, Italy
Agents—WALTER TYLER, Ltd

*Masaniello	785
*Sardinian Brigand	675
Foolshead (No. 7)—King of the Robbers	670

R. W. PAUL,
35 Leicester Square, W.C.

*The Burning Home	485
The Polite Parson	350
My Dolly	about 400

PRECISION FILM CO.,
Leytonstone.

Tragedy of the Truth	730
Anarchy in England	305

VITAGRAPH COMPANY,
25 Cecil Court, W.C.

*Napoleon, Man of Destiny	1000
*Napoleon and Josephine	875
*King Lear	975
*Cohen, at Coney Island	452
*Cohen's Dream of Coney Island	235
A Home at Last	672

AMERICAN BIOGRAPH FILMS.
Markt & Co. (London), Ltd., 6, City Road, E.C.

*Lucky Jim	502
*Twin Brothers	437
*The Drive for Life	940
The Road to the Heart	618

NORDISK FILMS CO.,
18 Cecil Court, W.C.

*A Mother's Grief	318
*A Policeman's Rest	295
Lesson in Cycling	279
Across Siam	341
The Wages of Sin	902

KINETO Ltd.,
48 Rupert St., W.

Britt v. Summers	1200

LUX FILMS,
R. Prieur, 68 Basinghall St.

*Drama Under Richelieu	727
*Cinderella's Shoes	563
*American Fleet in France	544
The Old Drummer	586
A Mexican Drama	311
The Strong Woman's Lover	554

PATHE FRERES,
31-33 Charing Cross Road

*Weight Reducing Institute (S.C.A.G.L.)	725
*Soldier's Heart	478
*Balloon Making	379
*Wonderful Remedy	396
*The Little Soldier	412
*A Night in Paris	445
*Oh, that Beard	346
*Magic Parchment (S.C.A.G.L.)	1023
*Magnetic Burglary	306
*Bear Hunting in Russia	577

ANGLO-AMERICAN FILM CO.,
Voluntary Pl., Wansted, Essex

*He Would Fish	—
A Busy Night	140
Henpecks Revolt	390

G. MELIES, PARIS.
J. F. Brockliss, 7 Rupert Court, W.

*Follies of the Professor	400

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IT IS THE SUBJECT THAT TELLS

Telegrams—Cinemat, Croydon **CLARENDON FILM CO., Clarendon Road, CROYDON.** Telephone—155 Croydon

During the melee, Don Carlos escapes, but is pursued and slain, and the King is revenged.

THE BLACK HAND is a new film of a very different character, and one which should become popular owing to the dastardly exploits of this terrible gang of murderers and blackmailers. Their notoriety reached a climax when they did to death the famous American detective, Lientenant Petrosino. The first scene shows a fond parent in America sitting at home with his wife and child. The peaceful charm of the domestic circle is rudely interrupted by the arrival of a letter from Black Hand demanding payment of a thousand dollars, with a threat to murder the child if the money is not paid. The father cleans up his pistols and goes out. In his absence the masked desperadoes appear on the scene and force their way in through the window. The wife refuses to give up the money and the gang seize the child and proceed to hang it with the curtain cords. The woman rushes to the telephone and succeeds, after a desperate struggle with the ruffians, to send a message to her husband. A vivid picture shows him madly galloping home on receipt of the news. He arrives just in time to save his child's life and in the sanguinary encounter which follows he kills both members of the Black Hand.

AN IDEAL COUPLE.—This is a short comic skit provocative of much merriment. Two young couples visit a restaurant for supper and the girls take a fancy to each other's sweethearts. After some strategy clandestine meetings take place. Unfortunately for their little deceptions they, on one occasion, all meet suddenly in one house and in their anxiety not to be found out hide one another in a huge box They get inextricably mixed up, but finally, after a number of ludicrous adventures, they all become reconciled.

R. PRIEUR.

AMERICAN FLEET IN FRENCH WATERS.—A splendid film showing the arrival of the American warships in honour of Mr. Taft; a visit inspecting the squadron, and finishing with a carnival and a battle of flowers.

CINDERELLA'S SHOES.—A young husband is starting off for business, but his wife looking in his pockets find a ticket for a masked ball. Wishing her "good-bye," he tells her he will be late at business and not to wait up, but she disguises herself and attends the ball and contrives to flirt with him, and he finally takes her to a cafe. He wishes to remove her mask which she will not allow, and, as a forfeit, he takes one of her shoes, and she rushes home well pleased. But he does not forget the partner of the ball, and tries to trace the owner of the shoe by the aid of a detective, but is unsuccessful; his wife finally reveals the plot, is forgiven, and all ends happily.

CRICKS AND MARTIN

AN INGENIOUS REVENGE is a clever conception from the Mitcham factory and tells the tale of two street urchins who are playing near the docks and are ordered off by a particularly offensive policeman. They vow to have their revenge and steal a tailor's dummy, which they stand at the edge of the quay, hiding themselves behind a stack of timber. The policemen returns to his patrol and just as he gets near the dummy the boys pull a string which releases the figure, which falls with a splash in the water. The constable, without a moment's hesitation, doffs his coat and dives after what he believes to be a drowning fellow creature. Willing hands throw ropes to him and on landing the policeman's disgust is only too apparent, the disgust being considerably increased by the rude remarks and laughter of the crowd. It is a good short comic with plenty of clean fun and will undoubtedly be in request.

J. F. BROCKLISS

A DIFFICULT BREAKFAST.—A highly comic film depicting the difficulties of a family who, owing to the extremely hot weather, endeavour to take their breakfast in the open. Their first attempt is upset just as they are about to enjoy themselves by a keeper of some private land upon which they have encroached, accompanied by his dog. The dog starts upon the baskets of food left on the grass, this, however, is recovered and after two comical attempts to eat their breakfast in peace, they at last mount to a roof but, the weight of the party is too much and they are seen falling through and disturbing the peace of a very martial old man.

ANTWERP AND OSTEND. This is a novel and interesting view although taken near home. Opening with a detailed view of the harbour and town of Antwerp, the operator has taken several beautiful scenes in the local Zoo and the splendid quality and toning of these call for much praise. A short view of Ostend is given, showing the fishing smacks setting out, the sea effects being particularly good.

THE WARWICK TRADING CO LTD

HOW THE BULLDOG PAID THE RENT is a capital film, illustrating in a great measure the wonderful sagacity of a bulldog The incidents are well developed and of sound interest throughout, the story being easily followed. A householder is unable to pay his rent and a bailiff is put in to take an inventory. The landlord leaves the house, the dog following. Meeting a friend, he places his bag on the ground. The dog immediately makes off home with it. The landlord rushes to a police station and offers a reward of £100 for the return of the bag, which contains valuable papers. The dog's master claims the reward, pays his rent and all ends happily.

WALTURDAW CO. LTD.

THE POACHER is a subject with plenty of incident and excitement, dealing with an out of work mechanic, who, seeing no other way of providing his wife and daughter with food, takes his gun into the woods and shoots a hare. The report is heard by a keeper on duty near, who discovers the man just as he is picking up the hare and gives chase. In his efforts to catch the poacher the keeper stumbles and is wounded by a bullet from his own gun, which goes off in the fall. An old woman gathering sticks sees the accident—a fortunate circumstance for the poacher, who is, of course, charged with causing the injury, but cleared, a happy ending being furnished to the subject, by the instrumentality of the daughter's sweetheart, also a keeper.

THE ANGLO-AMERICAN FILM MANUF^TG CO

HE WOULD FISH is the title of a very novel comic film which abounds with humorous situations caused by an enthusiastic angler. In the opening scene he accidentally hooks off the wig of an old gentleman who is proposing to his best girl near by. Alarmed at what he has done the angler seeks flight pursued by the old gentleman. In his endeavour to escape he hooks an old lady's bonnet, a pet dog, and various other articles, the owners of which join in the chase. Eluding his pursuers he again reaches the river, where a very amusing incident occurs in which a tramp cleverly exchanges the only fish the angler

catches for a small bloater. He next gets into trouble with an irate landowner for fishing in private water. A strong finish is given to this film by two mischievous boys who, seeing the angler sitting on a barrel of gunpowder fishing in a pail of water, set fire to the gunpowder. The angler is then seen passing through the clouds, and eventually sitting on the moon fishing for stars.

A special film, one of the "dog" subjects which this firm does so successfully is HIS ONLY FRIEND. A butcher's boy is out delivering his goods when he is accosted by a couple of individuals. One of them asks for a light, and while it is being given to him the man's pal is relieving the boy of his goods and watch and chain. The lad, annoyed and surprised, returns to his master and tells him what has happened. The pompous butcher pooh poohs the idea and dismisses him. The lad leads away his dog unhappy and dejected. A short while, after the crafty thieves, elated by their previous trick, try the same game on the butcher successfully. The master returns to his shop disgusted at being so easily gulled, and, calling to one of his assistants, sends him after the dismissed lad. The youth returns, and the master takes him on again. The lad requests that he may make an effort to catch the rascals. Consent being given, the dog is put on the scent and goes off at a run. The men are traced to a field, and the boy makes a struggle to regain the treasure, but only to be badly knocked about. He is left by the robbers, who resolve to hide the treasure. They bring out a large handkerchief and quickly place all the proceeds in it and tie it up securely. At this moment the dog, who has kept them in sight, dashes up and seizes one end of the booty, and there is a hard fight for possession. The dog is successful, however, tears it from the man's hand, and brings it safely to the lad, and they go back to the pleased and surprised butcher, who heartily thanks and congratulates both youth and animal.

Continuing their plan of filming the spots of beauty and interest near London, this firm issue THE CITY OF WESTMINSTER. A fine view of the great clock tower of Parliament and Westminster Abbey is secured from Westminster Bridge, which is full of trâffic as we travel across. The car runs through Broad Sanctuary, past the Westminster Hospital to the Abbey, and another fine view of the great clock is secured. The wide thoroughfare lends itself effectively to the views, and the imposing buildings stand out well on each side. We next turn into Whitehall. The new War Office and the Horse Guards attract particular attention. In the distance may be seen the Nelson Column and one of the fountains. As we draw nearer and travel up on the right hand side towards St. Martin's Lane, the National Gallery, St. Martin's Church, the Coliseum, and the new City of Westminster Offices stand out.

THE CURATE AT THE RACES. An amusing conception showing how over-zeal got a good young Curate into very hot water. The hero has been given a bundle of tracts to distribute by his Bishop, and on leaving the reverend gentleman, walks down the street so absorbed in the perusal of one of them, that he knocks into a party coming in the other direction. The man pretends to be interested, and after partaking of refreshments with the Curate, into whose glass of milk he contrives to introduce a flavouring of ardent spirits, he suggests that the Curate should accompany him to the races, where the tracts may be distributed to advantage. The latter consents, and after amusing scenes at railway station and in the train, where the unsuspecting Curate is relieved of all his valuables, they take up a position on the course, the Curate amusing everybody by forcing tracts on them, and his companion plying his trade as bookmaker. As it happens, the day is a disastrous one for the latter who, in company with many of his fellows, decides to levant. To divert suspicion, however, the "bookies" first place one of their coats and hats upon the Curate, and the latter is set upon by the infuriated mob looking for the money they have won. A long chase across country ensues, until the Curate is rescued by the Bishop, who happens to be driving past.

THE KINEMATOGRAPH WEEKLY.

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A Visit to the Mint	... ...	860
Towing the Suevic's bow	... ...	365
The Sofa Bedstead, comic	.. ...	435
A Guilty Conscience	... ...	400
Only a Dart, comic	.. ..	280
The Homeless Musician, tinted	.. ..	280
The Knowing Blind Man, comic, tinted	...	190
Tottenham Tragedy Funeral	... ..	195
If Women were Policemen, comic	.. ...	335
The Student's Revenge, comic	.. ..	350
A Smoked Husband, comic	.. ...	470
The Apprentice's Smock, comic	... ..	410
The Young Lady Who Would Marry, comic		428
Mrs. Newlyweds Irish Stew, comic	...	305
Prospecting for Gold	... ...	650
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Chinese Life	.. ..	270
The Pilot's Daughter, tinted	.. ..	650
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Anything to Please the Children, comic	...	235
The Coventry Pageant, new	.. ...	270
The Dumb Witness, dramatic	.. ...	525
The Missionary's Daughter, dramatic	...	675
Baulked at the Altar, comic	.. ..	703
The Pressing Letter, comic	.. ...	396
The Boy, the Bust and the Bath, comic	...	425
Links with Life, pathetic	... ...	250
Wreck of the Amazon	.. ..	180
The Fatal Locket, dramatic	.. ...	630
The Farrier's Daughter, dramatic	.. ..	765
The Girl from Montana, dramatic	..	900
The Gipsy's Warning, dramatic	... ...	285
The Would be Hero, comic	.. ...	310
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At the Seaside, comic, tinted	.. ...	528
Life in a Flat, comic	... ...	625
Music hath Charms, comic	... ..	450
Troublesome Boots, comic	... ..	410
My Wife's Dog, comic	... ...	375
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The Life of a Song, comic	... ...	260
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Mind Your Own Business, comic	... ...	300
Six Amorous Soldiers, comic	... ...	300
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The Lord Mayor's Show	... ..	245
The King Opening Parliament	... ..	170
The Boat Race, 1907	... .	248
The King's Visit to Berlin, 1909	... ...	200
Airship Trials	.. ..	200
The Boat Race, 1908	... .	180
The Cup Final, 1908	... .	360
Japan	... .	300
Fox Hunting, American	... .	670
Foster Parents, dramatic	... ...	620
The Commander's Revenge, sen,, tinted	...	530
Good for Evil, dramatic	.. ..	695
The Woodchopper's daughter, dramatic	...	600
The Foundling, dramatic	.. .. ..	830
The Orphan Girl, dramatic, tinted	..	680
Loves Drama, dramatic	... ...	430
Nice to Monte Carlo, travel	.. ...	350
Salvation Army Farm Colony	... ...	500
Relieving Light Ships	.. ..	345
The Effects of Scotch, comic	.. ...	160
Pleasant thoughts, comic	... ...	215
An Overdose of Love Potion, comic	...	300
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The Poor Mother, dramatic	... ...	350
In the days of King Richard, dramatic	..	565
The Shipowner's Daughter, dramatic	..	990
Grandfather's Pills, comic	.. ..	545
Call Me at Seven, comic	... ...	380
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Tommy's Trip to Morocco, tinted, dramatic		780
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Slap in the Face, comic	.. ..	515
Strike on Moving Day, comic	.. ...	580
The Great Bargain Sale, comic	.. ...	420
Moving In, comic	.. .. ..	525
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The Lightning Barber, comic	... .	465
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Hoist with his own Petard, tinted	...	625
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Stag Hunting, tinted	... ...	395
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